

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK
IN THIS ISSUE—GIUSEPPE VERDI'S LIFE STORY IN WORD AND PICTURE (PART VI)

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WHOLE NO. 2649



Lumiere photo

TITO SCHIPA



ROSA PONSELLE, following a recent performance of *L'Africaine*, is presented with a basket of flowers by Mme. Argentina, the celebrated Spanish dancer. Miss Ponselle attended one of the latter's Town Hall recitals, upon which occasion she expressed unbounded admiration for her art. (Photo by Carlo Edwards.)



SCHUMANN-HEINK appeared at the Hamburg Opera under the Pollini management in 1890



WHO'S WHO AT THE CRITICS' CONCERT WHICH TOOK PLACE AT THE BARBIZON-PLAZA, DECEMBER 30, 1930
From left to right, standing: Julian Seaman (World), Francis D. Perkins (Herald Tribune), Marian Bauer (Musical Leader), James Liebling (Musical Courier), J. D. Bohm (Herald Tribune), Sigmund Spaeth, Madeleine Marshall (Mrs. Robert A. Simon), Oscar Strauss, Maria Jeritza, Leonard Liebling (Musical Courier and New York American), Fanny Cape, Winthrop L. Tryon (Christian Science Monitor). Left to right, seated: William J. Guard (press representative Metropolitan Opera), Rhea Silbert, Greta Bennett (New York American). (International News Photo.)



CLARA JACOBO AND GEORGES THILL ON BOARD THE S.S. DUILIO, returning to Europe after their successful season at the Colon, Buenos Aires. Mme. Jacobo will soon return to the Metropolitan for the second half of the season, and Mr. Thill will also join the company this season.



IN THE STOCKYARDS. Two snapshots of Joseph Littau, conductor of the Omaha Symphony Orchestra, taken at the stockyard, where he was given an insight into the buying and selling of cattle, which is not so different from the buying and selling of music as it might seem.



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New Opera Heard in Berlin Pictures the Life of Immigrants in South America

**Karol Rathaus, Young Pole, the Composer—A Lurid But
Effective Plot—Louise Revived After Twenty-Five Years
—Bach's Four-Piano Concerto Creates Sensation—
Three American Pianists Score Successes**

BERLIN.—Karol Rathaus' four-act opera *Fremde Erde* (Foreign Soil), has had its first performance at the Berlin State Opera. Rathaus, a native of the former Austrian provinces, now belonging to Poland, was a pupil of Schreker in Vienna and Berlin. He has gained considerable reputation in the modern music movement, mainly by a number of instrumental works, heard at various festivals and in other important concerts.

The libretto of this opera, by K. Palffy Wanick, is quite effective and a suitable basis for operatic music. Poor peasants from Lithuania emigrate to South America, and in the first act they are seen during the journey on the steamer. A clever agent persuades them to accept labor in the mines of the enormously wealthy Senorita Leau Branchista. However, their leader, Semjin, resists the tempting offer and accepts it only after the lady herself promises also to engage his bride Antshuka and her father.

The second act shows us the poor peasants in their new home, on the "foreign soil," in a pernicious tropical climate which is killing many of them. Semjin is enchanted by the fascinating and luxurious appearance of the Senorita. She also casts an eye on the strong young fellow, and pretty soon he becomes her lover, betraying his bride and his companions. The third act contains the dramatic climax. Semjin's conscience is aroused when by chance he and Leau witness the funeral of one of the emigrants, another victim of yellow fever. Leau ridicules Semjin's sentimentality; he feels himself insulted by her, and after a violent scene of jealousy, pride, and rage, she dismisses him and throws herself into the arms of another lover.

In the last act we see Semjin, disappointed and tired of life, on the roof-garden of a New York hotel, contemplating a very effective panorama of sky-scrapers. The last scene is a corner of New York harbor with a transatlantic steamer. Semjin at last finds his former betrothed, Antshuka and she dies in his arms.

MUSIC VERY MODERN

The music written by Rathaus to this story is very modern in style, often reminding one of Schreker, occasionally of Alban

Berg's *Wozzek*. It shows a full command of all the modern devices in harmony and orchestration, but very little of that which above all is prized by the public, vocal melody. The very difficult vocal parts give the singers too little occasion to show their vocal powers.

Erich Kleiber, the conductor, had taken all possible pains to present Rathaus' music as effectively as possible, and in fact in the orchestra and in some choral episodes many interesting and fine details were heard. The three principal singers were Rose Pauly, Margerie Booth, a gifted young English contralto and Herbert Janssen. Pirchan's scenery was simple, but to the purpose. The opera had a succes d'estime.

LOUISE BACK AFTER TWENTY-FIVE YEARS

The first Berlin performance in about twenty-five years of Gustav Charpentier's *Louise* was an operatic event of prime importance. In fact no modern work in years has been nearly as successful as *Louise* in the Kroll Opera. Certainly *Louise* can hardly be called a masterpiece in the strictest sense of the term. Its faults are evident; yet the sincerity and the human interest of Charpentier's music are so powerful that no

(Continued on page 33)

National Association of Schools of Music Holds Seventh Annual Meeting in St. Louis To Undertake Southern Association Music School Examinations—Officers Elected

The National Association of Schools of Music held its seventh annual meeting at Hotel Statler in St. Louis on December 30, 1930, simultaneously with the annual meetings of the Music Teachers' National Association and the Symphonia Fraternity. It brought together the largest attendance in the history of the Association to hear the important announcement that it had now become the accrediting agency for music education in seventeen of the forty-eight states of our nation.

President Butler stated that shortly after the last annual meeting he had been called into conference with the executive committee of the Association of Colleges and Sec-

ondary Schools of the Southern States, the academic accrediting body of the thirteen Southern states, and had been asked by it to have National Association of Schools of Music undertake the examination of the Music Schools of the Southern Association by the spring of 1932. All schools of this territory are expected to bring their courses in music up to the requirements set by the National Association by that time.

The result of this action has been to bring many applications for membership into the National Association. Examiners were sent to a number of schools both in the south and west and their reports led the Association to elect to institutional membership the fol-

lowing: Baldwin Wallace Conservatory of Music, Berea, Ohio; Baylor University, Waco, Tex.; Florida State College for Women, Tallahassee, Fla.; Illinois Wesleyan University, Bloomington, Ill.; Nashville Conservatory of Music, Nashville, Tenn.; Rollins College Conservatory of Music, Winter Park, Fla.; Simmons University, Abilene, Tex.; and Southwestern College, Winfield, Kans. The following schools were elected provisionally, full membership to be granted at the next annual meeting: University of Colorado, Boulder, Colo.; Louisiana State University, Baton Rouge, La., and University of Oklahoma, Norman, Okla.

The important feature of the association's meeting was the hearing of the report of its Commission on Curricula on a proposed course in Public School Music leading to a bachelor's degree in that subject. The commission had been working for the past year on its findings in response to demands from many State Departments of Education and its report was based on an exhaustive study of all the courses now in effect modified to give the student the most effective preparation possible in four years of study. Its recommended allotment of credits in the different subjects was as follows: General Education, 12 hours; Music Education, 18 hours; General Academic Subjects, 18 hours; Musical Theory, 36 hours; Applied Music, 30 hours; and Electives, to be added to one or more of the above groups, 10 hours; making a total of 120 semester hours.

The report was discussed by a large assemblage of very interested educators including not only members of the association but also state superintendents of education and music supervisors. The comments were interesting but not such as to lead the meeting to change the findings and the course was adopted by unanimous vote. The commission, whose work was so much commended by all present, consisted of Dr. Howard Hanson (chairman), Edgar A. (Continued on page 22)

D. F. McSweeney Made Knight Commander of High Catholic Order Recently Founded Here

On January 14, at St. Patrick's Cathedral in New York, thirteen outstanding Catholic laymen were granted four distinct grades in the Equestrian Order of the Holy Sepulchre, which has been organized in the United States for the first time.

Denis F. McSweeney was made Knight Commander, and among the other newly appointed members were Martin Conboy (Grand Officer), James A. Foley (Knight Commander), Kenneth M. O'Brien (Knight Commander) and Louis A. Valente (Knight Commander).

The order dates back to the time of Godfrey de Bouillon, who delivered the Holy Land from the infidels in 1099. Mgr. Louis Barlassina, Patriarch of Jerusalem, the grand master of the order, sent to this country the Rev. Cyril D. Fay, his secretary, to organize the National Council of the order, membership in which is regarded as one of the greatest honors which can be bestowed upon a Catholic.

No "Depression" at McCormack Concert

There were no signs of the much-talked-of "depression" around Carnegie Hall this week with the first season's concert of John McCormack scheduled for Friday evening, January 16. One week before that date, "S.R.O." signs were posted at the box office informing the public that all seats had been sold and that McCormack would give another concert at the same hall on February 22. The only evidence of any "depression" was on the faces of those who found that they would be obliged to wait until February 22 to hear their favorite tenor.

Paris Gives Rayner Great Reception

PARIS, January 12 (by special cable).—Sydney Rayner returned to Paris Opera Comique as Mario Cavaradossi in *Tosca* and achieved an unprecedented success. Encores after first act aria and throughout opera given enthusiastic reception. Great demonstration at stage door. Surely stands among foremost American tenors. D.

Bilotti's Success in Germany

According to a cable received by the *MUSICAL COURIER*, "Bilotti had an eminent success in Cologne on January 7 when he played before a full house. The pianist also had an ovation in Berlin on the 10th and his next concert will be in Munich on the 18th."

ORGANIZATION CONFERENCE OF COMMUNITY CONCERT SERVICE

The scope of the Community Concert Plan, whereby the finest music is brought to communities that would otherwise be deprived of this asset, has been significantly widened through the recent formation of the Columbia Concerts Corporation, combining the resources of the Columbia Broadcasting System and the Community Concert Service, sponsored by seven of the leading national concert bureaus. In the process of expansion the field force of the organization has been greatly increased.

Ward French, one of the most experienced and successful men in the field of concert organization work today, has already assumed his new duties as general manager of Community Concert Service, in association with Loudon Charlton, well known as manager of the immortal Flonzaley Quartet, and

Sigmund Spaeth, popular speaker and writer on music.

A new Western Field Manager has been added in the person of Arthur Wisner, of Chicago, who will be assisted in that territory by Elizabeth Hancock, Dorothea Fitch and Helen Knox Spain. Robert Ferguson becomes Eastern Field Manager, with a staff consisting of Lewis Biggs, Jr., Flora Walker and J. E. Harrity.

Marcha Kroupa has been appointed Field Secretary of the organization with an augmented office force at the New York headquarters in Steinway Hall.

The entire working force of Community Concert Service met in New York for a five-day conference during the holiday period and detailed plans were made for the extension of this most important work in

the musical field. A great many communities already using this practical concert plan with complete success, finding that it eliminates all financial risk or possibility of a deficit, assuring even the smaller and more isolated cities a splendid series of concerts every season.

Community Concert Service, including, as it does, so many of the national concert bureaus, is ideally equipped to supply any musical artists or group of artists on the most practical and economical basis possible. Managers included in the Community Concert Service and the Columbia Concerts Corporation merger are: Concert Management Arthur Judson, Metropolitan Musical Bureau, Evans and Salter, Haensel and Jones, Wolfsohn Musical Bureau, and Judson Radio Program Corporation.



IN CONFERENCE IN NEW YORK PREPARATORY TO NATIONAL CAMPAIGN FOR GOOD MUSIC:
Left to right: (front row) Flora Walker, Helen Knox Spain, Marcha Kroupa, Field Secretary, Dorothea Fitch, Elizabeth Hancock;
(rear row) Lewis Biggs, Jr., J. E. Harrity, Loudon Charlton, Artist Director, Ward French, General Manager, Sigmund Spaeth,
Educational Director, Robert Ferguson, Eastern Field Manager, and Arthur Wisner, Western Field Manager.

Viennese Operetta Triumphs Over Jazz—in Vienna

Recent Realistic Craze Supplanted by Idealism—After Twenty-Five Years' Neglect Lehar is Again the Popular Composer—Weingartner's Welcome Return—Elly Ney Among the Pianists—American Conductor's Success

VIENNA.—With the theatrical season in full swing and the old year drawing to a close, it is by now possible to survey the situation and to draw conclusions regarding the tendencies of the past theatrical and operatic year. On closer scrutiny we find a widely varying situation with the three species of theatrical entertainments, drama, operetta and opera.

In the dramatic theaters two styles prevail: the light, amusing play with revue features, and the Zeithheater—the realistic, topical drama of the serious type. In the first the plot offers a welcome opportunity for interspersing variety or circus acts (Max Reinhardt created the type with his production of *Artisten*); in the Zeithheater we have figures from contemporary history in place of the *Macbeths* and *Romeos* of old. Lenin, Dreyfus, or the Rothschild family are brought on the stage, more to the enjoyment of the public than of the personages portrayed.

"IDEALS" ONCE MORE

To be "contemporary" was the watchword for some time in opera as well. Those were the balmy days of Krenk's *Jonny*, Max Brand's *Machinist Hopkins*, and Hindemith's *Neues vom Tage*. But times have changed and the young composers with them. Ernst Krenk has since reverted to Greek mythology with his *Life of Orestes*, Brand is preparing a new and most serious opera, and the prevailing operatic success of the day is Weinberger's *Schwanda*, that negation of realism, modernism and the "new objectivity."

The operatic composer with an ideal is coming to the fore again, it seems, and indeed the next novelty scheduled for production by the Vienna Opera is Egon Wellesz's *Die Bacchantinnen*, with so retrospective a subject as Euripides' ancient Greek drama.

RETROSPECTIVE OPERETTA

For retrospectiveness operetta, however, is still many miles ahead of grand opera. Only a few years ago, revue and American musical comedy seemed to have sounded the death-knell for Viennese operetta. Jazz prevailed, and syncopation ruled the day. But the passing vogue of revue is over, and Viennese operetta—the waltz with it—has survived. Nothing more retrospective indeed could be imagined than the present operetta menu of the Viennese musical playhouses. The Schauspielhaus, after vainly attempting to establish a dramatic repertoire in the house of the former Volksoper, has reverted to musical offerings, and the present bill there is a play called *Das Herrgottslied* (The Lord's Song) based on Gruber's *Silent Night*, Holy Night.

Viennese music rules unalloyed at the Stadt-Theater, in a play called *A Waltz from Vienna*, with music from Johann Strauss, compiled by Julius Bittner and conducted with enthusiasm by Erich W. Korngold, and with Johann Strauss himself as the hero of the plot. At the Theater an der Wien, Lehar's *Das Land des Lächelns* (The Land of Smiles) holds the bill, with lasting success.

LEHAR'S CRISIS . . .

Lehar, of all operetta composer's, is now having his day of triumph. After he had literally "created" modern Viennese operetta with his *Merry Widow*, twenty-five years ago, his lot has been a hard one. His output has been big but with two or three exceptions unsuccessful, and nothing he did came up to the popularity of his first great success. For a decade, between 1915 and 1925, Lehar's career seemed ended. A series of failures had made his name a hoodoo for managers. Viennese operetta seemed dead. Kalman, the successful rival, won favor for the Hungarian element which characterized

his music, and the invasion of Gershwin and Youmans seemed finally to close Lehar's career.

But he clung to his idea and ideal. Time was, and not so long ago, when Lehar had to rent his own theater in Vienna or to finance his own productions. Paganini was produced in that manner, and the *Tsarevitch* as well. But when the jazz wave had ebbed down, Lehar won. The triumph of *Friederike* brought him again into vogue.

. . . AND VICTORY

And now, little by little, Lehar is producing anew his old operettas which had failed during the last ten or fifteen years. The *Land of Smiles* is nothing but a re-hashed version of *The Yellow Jacket*, which failed dismally in Vienna about seven years ago. Under the new title and produced amid more favorable circumstances, it was a tremendous success, both here and in Berlin, and Lehar's latest, *Schön ist die Welt*, is again a revised edition of a piece which fell by the wayside in Vienna as long as fifteen years ago, when it was called *Endlich Allein*. The second act of it is from beginning to end a grand operatic duet between the tenor and soprano, and the scene is a mountain glacier. That baffled folks, and the piece was dropped. Now Berlin has acclaimed it, and Vienna will probably soon follow suit.

"Operatic operetta" is the fashion for the moment—a hybrid on the face of it. How long will it last?

WEINGARTNER RETURNS

Felix Weingartner, still—as ever—one of Vienna's pets, who had left us and "his" Philharmonic disgruntled a few years ago when he was disappointed in his hope of recapturing the directoral chair at the Staatsoper, came back after long hesitation. He conducted Berlioz' *Damnation of Faust* at the Konzerthaus-Gesellschaft, and was received in triumph. The welcome which fell to Weingartner and his magnificent production must have cheered—and softened—his heart. There are signs which hint that Vienna and Weingartner will hereafter be more frequently reunited than in the past—and such auguries are often correct.

VOCAL BANDS: CONTRACTION—STRETCHING

By G. A. LA FOREST

Birds sing without words; likewise humans, mouth closed, partly, half and wide open. The human voice tone (without words) when properly organized and produced is far more beautiful than any tone from man-made instrument and continues to develop more beautifully with maturity when under proper direction.

Tone is expressed from the vocal bands (ledges, which are fixed and embedded like shelves) in two ways, by contraction (draw-in) and by stretching (draw-out). Contraction is positive, stretching or lengthening is negative. Both contraction and stretching raise the pitch of tone. When you bend a finger inward at the knuckle you (contract) shorten by muscles. Raise the finger, bend it backwards and you (stretch) lengthen by muscles. We humans blow breath on the vocal bands to make tone. The violinist draws a bow across the violin strings (bands); the strings are fixed like the vocal bands; should the violinist wish a higher tone pitch he places the tip of the finger on the string to contract or shorten it, and if still a higher tone is required he moves the tip of the finger along the string towards the middle for tighter contraction or shorter string and tone wave expression. When the muscles of the vocal cords shorten

Oswald Kabasta, something of a White Hope among the young Viennese conductors, has directed one out of the two concerts allotted to him in the Robert Heger series of the Gesellschaft der Musikfreunde. The novelty of the program was Hindemith's *Neues vom Tage* overture, and its principal feature the return of Emanuel Feuermann, the phenomenal young Viennese cellist. Feuermann was facing the "bete noire" of every cellist, coming as he did one week after Casals; but the success he made counted doubly for that.

PIANISTS

The soloist at the last Tonkünstler concert, under Hans Knappertsbusch, was Elly Ney, again a home-comer after long absence. The one-time Valkyrie of the keyboard presented a new aspect of herself in the Beethoven *E flat* major Concerto; restrained, matured, clarified and most poetic.

A poet at the piano, too, once more to apply the hackneyed term, is Zbigniew Drzewiecki, esteemed as a great pianist in his native Poland and highly regarded in Vienna after his recent recital following a prolonged absence. Taste, repose and lyric insight are the distinguishing features of his playing. Anthea Bowring, a young British pianist, gave a good account of herself in her recital, and Emerich Ungar, a blind pianist from Budapest, revealed strength and that fine sense for color and the spiritual contents of his music which is sometimes the special gift of blind musicians.

TWO CONDUCTORS

Wheeler Beckett, gifted young American conductor, who created a splendid impression here earlier in the season, returned, this time at the head of the Philharmonic Orchestra. Cesar Franck's *D minor* Symphony, Frank Bridge's *The Sea*, and de Falla's *Amor Brujo* suite were the chief pieces on a program which was far better executed than designed. Beckett's gifts as a conductor, trained under a master like Weingartner, are beyond doubt, and his assurance and stage presence make a deeper impression with each successive concert.

The subtle art of program building is one of the virtues of Martin Spanjaard. For the second of his three orchestral concerts the Dutch conductor had chosen Mozart's *G minor* Symphony, Tchaikovsky's *Pathétique* and, as an interesting interlude, Stravinsky's *Capriccio*. The composer himself was present to perform his piece (which has previously been reviewed in these pages), and played it in a suitably "abstract" style. While his appearance did not create the sensational stir which accompanied Stravinsky's first visit to Vienna a few years ago, it attracted and stimulated a musically interested public.

PAUL BECHERT.

themselves, they draw themselves close together and become somewhat stiffer. Apply the breath (bow) connection and we have voluntary, positive pitch of sound and tone. Jets of tonal air-waves escape, get out, so many times per second. A higher pitch of tone requires faster velocity of air-waves or more per second, which accordingly requires more contraction, tension, or shortening.

The contraction of vocal bands predominates on the inner and upper half of the voice. Stretching the bands is accomplished by the involuntary negative directors. The farther the bands are stretched the higher the tone. The predominance of stretching is for the outer or lower half of the voice. Both ways of raising pitch are correct and used in speaking and singing. What we have to contend with is to gain the proper balance or relation of one to the other.

Individual production of contraction or stretching creates the individual fundamentals of voice building; over expression of one or the other in speaking and singing emission equals comedy and character portrayal. The contractile power of vocal muscles is the secret of wonderful power of the human voice. Very little breath is used. Hours of time have been spent on breathing exer-

cises, how to breathe, the majority of which have had a tendency to tear down instead of build up. When we inhale a large breath, we bring into play all the negative and secondary actions; then unless we get rid of all or most of the air, we are compelled to carry these negative forces predominately into action and the emission of the voice. This last procedure works, or is associated, with the negative stretching of the vocal bands and resultant relaxationary methods.

The new method is "get rid of breath." We can not entirely empty the many cubic inches of air, but we can get rid of what we can and be careful about taking in too much breath to complicate matters again.

In demonstrating both methods, everyone will take and wish for the new way, as they recognize properties which they wish to acquire, to be able to express thrill as well as sombre—reversed diaphragmatic action, the same fundamental principle idea as is used by Bell Telephone, Radio Talkies for amplification. Make the costal positive breath action do the main supporting for light, medium and powerful emission. The diaphragmatic is not to support the costal in this method; it fights against, or is an influence in another direction, stretching of the vocal bands instead of contracting the vocal bands.

Wallace Goodrich Takes Charge

Wallace Goodrich, newly elected director of the New England Conservatory of Music, assuming his duties at the Conservatory, found in his room floral tributes from the faculty, from Pi Kappa Lambda, and from his assistants in the office of the dean of the faculty.

Mr. Goodrich succeeds George Whitefield Chadwick, whose resignation after thirty-seven years' service as director, was announced at the annual meeting of the trustees of the Conservatory on December 4, 1930. The school has now had four directors: Eben Tourjee, founder, who established it in Boston in 1867 after previous experiments in conducting conservatories in Rhode Island; Carl Faelt, who succeeded Dr. Tourjee in 1891; Mr. Chadwick, elected to the office in 1897, and Mr. Goodrich, who took the title and the responsibilities starting in 1931.

The new director, born at Newton, Mass., in 1871, is one of the best known of American musicians. His entire career, except for study years in Germany and France, has been passed in Boston. He became a member of the Conservatory faculty in 1897; and its dean in 1907. He has been organist of Trinity Church, conductor of the Choral Art and Cecilia societies; orchestral conductor of the Boston Opera Company, and in recent years conductor of the Conservatory Orchestra which he has brought to a high standard comparable to the performance of leading symphony orchestras. As dean of the Conservatory he has especially interested himself in the development of the collegiate department, authorized by the Massachusetts Legislature and now undergoing a notable growth.

Mr. Goodrich took up his new responsibilities at the New England Conservatory following his attendance during Christmas week at the conventions in St. Louis of the Music Teachers' National Association and the National Association of Schools of Music.

Philadelphia Grand Opera Company Prize Awards

The Philadelphia Grand Opera Company announces the results of its essay contest as follows:

First prize—Catherine M. Marriott, Jennie Rovner, Rosalie Snyder; second prize—John F. Carson, Carolyn S. Hirsch, Bertha Reesman; third prize—Estella E. Keen, Alberta May Reeve; fourth prize—Mabel A. Rippel, Elinor F. Smith; fifth prize—Beatrice Gorder, Ruth Marjorie Post. A special "honorable mention prize" has been awarded to Edith Catler, Annette Fisher, Milford Gerton, Bertha Greenburg, Mary E. Martin, Walburga May, Dorothea Mylish, D. Irwin Rickards, Jeannette Roebuck, Pauline Romm, Claire M. Rosen, Charles N. Rosenberger, Dorothy Roth, Martha Slobotnick and Charles Ward.

The subject of the essay was The Cultural Value of Grand Opera, and the contest was opened to school children.



THE BALTIMORE SYMPHONY ORCHESTRA AT ITS FIRST CONCERT OF THE SEASON

In the first row (standing), left to right, are William F. Broening, Mayor of Baltimore; Mabel Garrison, soprano, the soloist; the orchestra's new conductor, George Siemenn (husband of Miss Garrison), and Frederick R. Huber, municipal director of music. The second concert of the 1930-31 season was given on December 21 with Lea Luboshutz, violinist, as soloist. For the January concert George Copeland, pianist, will be the assisting artist.

"OPERA WILL LIVE FOREVER," SAYS FRIDA LEIDER

IN EXCLUSIVE INTERVIEW

Ultra-Modern Opera Is in the Embryo But Should Be Produced—Masterpieces Are Sure to Come—Believes That Wozzek, by Alban Berg, Is Most Effective of Modern Operas—Will Probably Be Produced in America Next Season—Leider Is Engaged to Sing Kundry at Bayreuth Next Summer Under Arturo Toscanini and Dr. Muck—Critics Here Are Kind to German Artists

By Rene Devries

On January 2, 1931, by appointment the writer called on Frida Leider, renowned Wagnerian singer, to ascertain her views on the future of opera in the world of music, and more particularly in America. Mme. Leider had told us to ring up her apartment before coming up, and at 2:28 P. M. we sent up our card. At two-thirty the distinguished artist herself opened the door of her drawing room to us and we had no time to glance at our surroundings, as we were immediately asked to sit down. While interviewing Mme. Leider we looked furtively around the room and discovered immediately that the lady is very systematic—a regular haus frau who must spend considerable time on her home duties, as everything seemed to have been put just where it belongs. There was nothing in the room to indicate that it is the salon of an artist. We do not even recollect having seen a piano, but we did see a writing desk in perfect order. Then, too, during the interview we had occasion to notice that Mme. Leider is punctual in everything and not given to long interviews. She had told us how many minutes she would grant us and we did not stay longer than twenty minutes in her company.

Having been told in advance the object of our visit, she opened up by telling us that it is her belief that opera will live forever. "Grand opera," she added, "has never been for the masses, and it never will be so, neither here nor in Europe. There are, after all, only a certain percentage in a city that are music lovers, and those are the people who naturally patronize grand opera. Annually I see in Berlin as well as in Covent Garden in London and here, too, the same faces. The habitués at the opera do not vary much. They know their opera and soon become familiar with the style of an artist and fete a favorite as though he or she belonged to them."

"Do you think the so-called old operas are doomed?"

"Not at all. Even today in Germany there is a renaissance of Verdi's old operas—I Lombardi, Macbeth, Forza del Destino."

"What is your reaction toward ultra-modern opera?"

"I like very much some of the new works that I have heard. The modern composers have not as yet found themselves, their work is still in the embryo state, but nevertheless their operas should be produced, as only by so doing will masterpieces be created. Among the best new works that I know is Wozzek by Alban Berg, which is being given with great success in Berlin and in Vienna, and which is to be heard in America, probably next season. I do not know whether it will be given by our company or by the Metropolitan in New York, but I understand that it will be produced next year."



FRIDA LEIDER

"What do you think of our critics here?"

"They have all been very kind to the German artists, and to me in particular. They all know their business. More than one among them has been an opera singer and others have for many years heard grand opera and written about it. As far as I am concerned, while in a city I read every daily

and naturally turn first of all to the music column. Even when I don't sing in an opera I read what the critics have to say about the performance."

"Do you believe Mary Garden was wrong to tell me that she is going to sing some Wagnerian roles?"

"Not at all. Miss Garden is a great artist,

a fine personality, the idol of the American public, and being as brainy as she is she knows that Wagner's lyric dramas afford great opportunity for the soprano. I admire greatly her Louise, her Melisande, and would be quite interested to see her in some of my roles."

"You sing Kundry in Parsifal, do you not?"

"Certainly—I am to sing the part at next summer's Bayreuth festival. Some of the performances will be directed by Arturo Toscanini and others by Dr. Muck."

"You are married to a musician, I understand, madame."

"Quite right. Prof. Deman is my husband. He is, as you may know, a violin instructor and virtuoso. He and Einstein are great friends. Very often the two of them give joint recitals, the proceeds of which are always given to charity, and personally I am very well acquainted with Prof. Einstein. Busoni often used to come to our home and Prof. Einstein and my husband played chamber music with him."

"To come back to grand opera; do you think it is better presented in Europe than here?"

"Not today. The balance seems to favor America. The opera is having a difficult time in Europe. It costs money to produce grand opera on a big scale and we are yet very poor over there. The prominent singers all want to come to America, and the Chicago Civic Opera stands in my candid opinion at the top of the ladder."

Then, all of a sudden as if out of the blue sky, Mme. Leider informed us that the interview was over. We had many other things that we wanted to ask her and to some of the questions we had placed before her, she answered on several instances, "ask the management of the Chicago Civic Opera. It is not up to me to answer that, and be very careful not to quote me wrong. I dislike to grant interviews and don't make me regret to have made an exception in your behalf."

With that Mme. Leider rose and escorted us to the door. Her parting sentence was, "Be very careful of what you write."

Reaching the street we recalled that in her severe way Mme. Leider has a great sense of humor. Her wit is reflected in her big brown eyes, which twinkled with a certain mockery throughout the interview, and we will not forget the curve of her upper lip which made her smile constantly at us as though in derision. However, we, who have always been a staunch admirer of Mme. Leider since her first appearance with the Chicago Civic Opera, admire her not only as a sincere artist and a fine singer but also as a lady, as a diplomat of the German school, as a cosmopolitan personage and as a big individuality.

WILLIAM B. MURRAY GIVES INTERESTING PICTURE OF DEVELOPMENTS IN HOLLYWOOD

William B. Murray recently returned from Hollywood where he spent two months making social and business contacts with the idea in view of opening an office in New York where all sorts of matters concerning the motion pictures and legitimate theatre may be conveniently handled. The office is already acting and is casting plays, recommending artists for pictures, theatre and other work of similar nature, placing picture stories, and so on. It is a business of many sides, and Mr. Murray and his partner, Max Sonino, plan to touch upon every phase of it.

Mr. Murray's visit to Hollywood was evidently one of great interest and several surprises. He came back with interesting tales of methods in picture manufacture and the attitude of the manufacturers toward their business and especially, it may be noted, toward their mistakes.

They realize, as Mr. Murray pointed out, the difference that exists between the silent picture and the sound picture, and it was because they learned this difference rather late that they plunged so deeply into the music films when the sound feature was first made practicable by inventors and technicians. The first highly successful picture, as Mr. Murray recalls, to be filmed with sound was one in which Al Jolson was starred, doing the type of thing in which Al Jolson is familiar to every American.

It was a great success, and immediately thereafter many other films of a similar sort were put before the public, but the success rapidly diminished. The producers then discovered, or came to the conclusion, that the great success of the first pictures to be issued was not acceptance by the public of these new forms, or this new process of making films, but was due chiefly to the novelty of the thing. We all of us recall how the sound pictures sprang into view before our astonished eyes a year or two ago, and how we all rushed in to find out what they were like. It was something like the search for "distance" on the early radio machines.

Immediately after the first success of sound pictures the producers made up their minds that every picture must be full of music. They engaged every composer on Broadway, taking some of them out of a forlorn situation after they had been wearing out shoe leather trying to place their manuscripts with Broadway publishers. They bought publishing houses in order to get control of the immense amount of music that was tied up in copyright. They got singers and singing actors, musical directors and all sorts of musical technicians, most of them at fabulous salaries.

And then they suddenly woke up to the fact that all of this great apparatus which they had gathered around themselves in Los Angeles was not going to make money for

them, but, on the contrary, was sure to involve them in tremendous financial loss. They figured at first that the theme song could be "plugged" so satisfactorily by the sound pictures that there would be tremendous sheet music and phonograph record sales, but this was as elusive as their other expectations.

However, in spite of all that may be said to the contrary, the sound pictures have obviously permanently replaced the silent picture and it merely remains, according to Mr. Murray, to solve the various problems involved. An interesting feature of this is the fact that the silent picture was always filmed at a slower speed than that actually used in performance. The man in the operating room invariably speeded up the performance so as to give it more vitality than could be obtained if it was played exactly as acted. Then, too, there was the matter of continuity and the immense cutting that always took place in the silent films, while the film itself was made much longer than ever appeared actually before the public on the screen.

In both of these matters the sound has added exceeding great complications and difficulties which the public, and the average music lover as well, knows nothing about. In the first place, if a sound film is speeded up, the sound, if it is on the film itself, speeds up also. Even if it is on a phonograph record the speech would have to be speeded up to follow the speech of the actor on the stage and the voices would all be reproduced in a higher key, since the speech vibrations would become more rapid. Then again there is the matter of cutting. The film may be cut, but the music does not adapt itself to cutting, and,

in fact, if music is constant the cutting becomes an impossibility.

A further problem is involved in the royalties demanded by owners of patents on the various sound recording and reproducing devices. These patent owners demand royalty upon the film made, not upon the film used, so that the royalty must be paid whether portions of the film are eliminated or not.

It would seem that these problems were sufficient in themselves, but a still greater one is the taste of the public. The public resented definitely and exceedingly the introduction of a theme song or other music into a dramatic film because it stopped the progress of the drama. Mr. Murray says the solution of this is that the music or songs shall carry on the dramatic action, and he points to cases in comic opera of the better class in which the songs are clearly a part of the story. They are not merely extraneous interruptions holding up the continuity of the drama, but are themselves a part of the drama, just as, to some extent, they are in grand opera.

At the same time, also, it is to be remembered that much comic opera, even of the better class, and of course the whole field of musical comedy, has little dramatic action, and what there is of slight importance. On the screen, however, the plays that are considered to be suitable are almost invariably exciting action plays with every moment a thrill and, as already said, the public resents interference with the continuity of the unfolding story.

(Continued on page 16)

Eighth Annual Conference of National Civic Music Associations of America

Over One Thousand Delegates, Gathered Together in Chicago at This, the Banner Meeting of the Organization, Are Guests of President Dema Harshbarger at Series of Entertainments Offered in Their Honor, Including Gala Opera Performance and Culminating in a Memorable Honor Luncheon

CHICAGO.—The eighth annual conference of the National Civic Music Associations of America, Dema E. Harshbarger, president, which was held at the Palmer House, January 8, 9 and 10, proved by long odds the banner meeting of this organization. More than one thousand delegates were the guests of Miss Harshbarger for the series of entertainments offered in their honor, culminating in the Honor Luncheon on Saturday, at which celebrities from all over the world were present.

The advance guard arrived on Thursday, and spent the day in a spirited discussion of the personal and artistic qualifications of various artists, and it may be said here that many of them would have been surprised if they could have heard these talks. On Thursday afternoon, the delegates were invited to a tea at the Bal Tabarin of the Hotel Sherman, which was literally painted with lights. Frank Bering, vice-president of the Sherman, has had installed one of the Thomas Wilfred color organs, which paints the most amazing and beautiful pictures on the walls. This was to the accompaniment of the exquisite music of Gavin Williamson and Philip Manuel on their two harpsichords, accompanied by a string quartet. They gave numbers by Bach and Mozart, and as a final number the gorgeous Coronation music from Boris Godounoff, showing a picture of an old Flemish town with its spires and battlements and the town gallows. It was a unique experience for the guests who came from all parts of the United States for this event.

In the evening they attended the performance of Don Giovanni at the Chicago Civic Opera House.

Friday morning most of the delegates had arrived, and the day was spent in discussing the merits of the artists that will be presented next year. George Engles, vice-president of the National Broadcasting Company, was host at a luncheon for the veteran musical managers, who have gone "Civic-Music." It was interesting indeed to hear the expressions of opinion as to the old and the new method, but the consensus of opinion was that the presentation of a course under the Civic Music Association plan not only has made it possible for the smaller communities to hear artists whom they could not afford to bring to their towns otherwise, but it has materially assisted in augmenting musical enthusiasm for such artists as Paderewski, Kreisler, Schumann-Heink, etc.

The guests at this event were Alexander Haas of New York; Mrs. Otto Sand, Toledo, Ohio; Mrs. Albert A. Fair, Toledo, Ohio; Mrs. Will H. Booth, Sioux Falls, S. D.; Mrs. G. W. H. Ritchie, Providence, R. I.; Mabel Woolsey, Pawtucket, R. I.; Mrs. C. A. Pickard, Jamestown, N. Y.; Mrs. J. F. Hill, Memphis, Tenn.; May Beegle, Pittsburgh, Pa.; Mrs. Edith M. Resch, San Antonio, Tex.; Elsie Illingworth, N. Y.; Mr. and Mrs. James Devoe, Detroit; Albert

A. Fair, Toledo, Ohio; W. S. Wright and J. L. McGriff, Civic Concert Service; Robert Boice Carson, Tulsa, Okla.; Wade R. Brown, Greensboro, N. C.; C. J. Vosburgh, Cleveland, Ohio; Roland R. Witte, Kansas City, Mo.; Siegfried Hearst, New York, N. Y.; O. O. Bottorff, Chicago, and Benjamin Franklin, Albany, N. Y. The last named stated that the Civic Music Association plan was the solution of every puzzle which beset the musical manager. Mr. Engles made a short speech, in which he stated several axioms which were worth remembering, chief of which was "Magnify the importance of your competitor in your own mind, but leave him out of your conversation."

Friday night brought the annual gala performance at the Chicago Civic Opera, and a gala night it certainly was. The first act of Pagliacci, with Hilda Burke, Cesare Formichi, Charles Marshall, and Desire DeFrere, and Frank St. Leger as conductor, proved a fitting prelude to a magnificent performance. A scene from Lucia di Lammermoor followed, with Margherita Salvi, Antonio Cortis, Richard Bonelli, Theodore Rich, Alice d'Hermanoy, and Virgilio Lazzari, and Frank St. Leger again conducting.

The high spot of the evening, however, was the great second act of L'Amore dei Tre Re, with the Claudia Muzio as Flora; Rene Maison, Avito; Cesare Formichi, as Manfredo, and Virgilio Lazzari as the blind father. Although this opera has been presented several times during the season, never has this quartet given such a magnificent performance. The music is Muzio's own, and her voice ranged from the most velvety pianissimo to a climax which filled every corner of the auditorium. In medieval roles there is no better artist than Rene Maison. In stature and gesture he has a kingly grace which makes him ideal for such parts. His love scene with Muzio was the acme of perfection. Formichi gave a dignified impersonation of the injured husband, while Lazzari again evidenced that he is without superior in this most difficult part. The audience hung breathless on every note, and at the close gave the artists an ovation without precedent this season. Fifteen times, singly and in ensemble, they came before the curtain, stopping the performance. Even then the guests were loath to allow them to depart. Roberto Moranzoni conducted this excerpt with fire and depth of orchestral color, which was a fine compliment to the splendid work of the four artists.

Nothing would have been possible after such an act, but the finale from Die Meistersinger with its wealth of color, its melodic beauty, and its artistic grouping. As the curtain rose the audience burst into involuntary applause for the beautiful picture presented. Though this scene does not give scope to anyone but Beckmesser and Walter, the entire cast was assembled. It included,

Maria Radjl, a newcomer this season who has won warm praise; Theodore Strack, also a newcomer; Edouard Habich, a great Beckmesser; and the baritone Rudolph Bockelmann, also a newcomer; Barre Hill, Theodore Ritch, Robert Ringling, and Egon Pollak, conductor of the Hamburg opera. Pollak welds his living instrument into a wealth of color, a riot of beautiful sound, which has made this opera the outstanding production of the season, especially from an orchestral standpoint. The audience was the most enthusiastic of the season.

It was certainly a strong argument as to our good fortune in having such a galaxy of stars and productions of the caliber of the Chicago Civic Opera Company.

It would seem that any further musical treat would be "Gilding the Lily", but not so. Saturday morning the delegates assembled in the Red Lacquer Room of the Palmer House to hear an informal concert by the Little Symphony Orchestra, with George Dasch, conducting. Immediately afterwards the guests adjourned to the beautifully decorated Grand Ballroom, where the annual honor luncheon took place.

This is a relaxation from the more vital phases of the conference, and it is at this time that Miss Harshbarger also springs a surprise on her audience. Many notables were present, including most of the celebrities of the opera company and the outstanding men of the city. Samuel Insull was the honored guest, and the reception he received must have warmed his heart. More than a thousand delegates involuntarily rose as he entered the room, and stood at attention.

After the luncheon Miss Harshbarger introduced the guests at the speakers' table, each one with a few well chosen phrases applicable to the individual. It is one of the mysteries how she can find a neat remark for so many, but she does. She is an inimitable speaker, and never knows what she is going to say until she says it; but it always fits the case.

Among those introduced were: Rufus G. Daves, President of the World's Century of Progress to be held here in 1933, and his son Charles; George Engles, vice-president of the National Broadcasting Company; Mr. and Mrs. Herbert Johnson, manager of the Chicago Civic Opera Company, Manager André Mertens of Berlin, Marion Claire and Henry Weber, musical managers. May Beegle of Pittsburgh, Pa., Mrs. Carlyle Scott, manager of the Minneapolis Symphony Orchestra; Mrs. Ritchie, of Providence, R. I., Mrs. J. Hill of Memphis, Tenn. Bertha Ott, local impresaria, who will have pre-



DEMA E. HARSHBARGER,
president of the National Civic Music
Associations of America

sented one hundred and thirty-four concerts at the end of the current season; Sidney Chanock, her assistant.

Members of the Chicago Civic Opera Company who were guests of honor were Charles Hackett, who stands in the foreground in the favor of Civic audiences, and who is a leading tenor of the Chicago Opera Company; Antonio Cortis, and Rene Maison, tenors; Richard Bonelli and Barre Hill, baritones; Mr. and Mrs. Cesare Formichi; Margherita Salvi, and Claudia Muzio; Virgilio Lazzari; Roberto Moranzoni; Frank St. Leger and his bride, Marion Claire; Henry Weber; Mischa Levitzki, Jan Chiapusso, Philip Manuel, Gavin Williamson, Rudolph Ganz, Edgar Nelson, pianists; Mr. and Mrs. Carl D. Kinsey, president of Chicago Musical College; Mr. and Mrs. James Devoe, of Detroit; Attilio Baggiore of the Constanzi Opera, Rome, who has been styled a second Caruso; Hans Hess, cellist; Eugene Stinson critic of Chicago Daily News; Mr. and Mrs. Edward Coleman Moore, music editor of Chicago Tribune; Karleton Hackett, music critic of Chicago Evening Post; George Dasch; Alberto Salvi; George Engles and Nils Trammell, vice presidents of the N.B.C. of New York and Chicago offices; Mrs. William Arms Fisher of Boston; Mr. and Mrs. Rene Devries; Mrs. Felix Borowski; Mrs. Florence French; Charles H. Watt and Mr. and Mrs. Stanley North; Lillian Rosedale Goodman, composer-pianist who wrote "Cherie"; Mr. and Mrs. Henry Voegeli, manager of the Chicago Symphony Orchestra, and "Amos and Andy" in the flesh were among those present. Among the most prominent guests was Mrs. David Black, from Battle Creek, Mich., who presented the first concert under the Civic Music plan ten years ago.

Taken as a whole it was the most memorable luncheon in the history of the organization, and the delegates departed full of enthusiasm for the season's work. D.

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Calvary Baptist Church Dedication

Brief mention of the dedication affairs connected with the new Calvary Baptist Church building, New York, opposite Carnegie Hall, is herewith made, previous to a fuller report to appear in the next issue of the MUSICAL COURIER. The splendid 16-story combined apartment hotel and church was crowded at the church dedication, dedication of Wing Rooms, and organ recital on the new Welte-Tripp organ. Charles M. Courboin, Archer Gibson, Henry F. Seibert and the organist of the church, F. W. Riesberg, were associated with Harriet Riesberg, soprano; Lucile Collette, violinist; the vested Choir and Otis J. Thompson, January 8, in an exceptionally interesting program, over two hours of music being heard to the end by an immense audience. Rev. Dr. Houghton, the pastor, gave felicitous addresses, and the week will remain memorable in religious and musical circles because of the unusual features.

Saint Cecilia Programs

The Saint Cecilia Club, Victor Harris, conductor, announces its first concert for the season, to be given January 20 at Town Hall. The club, which was founded by Victor Harris and has been conducted only by him during all these years, is celebrating its twenty-fifth anniversary by limiting the material of both of its seasonal concerts to works written for and dedicated to the club. The program of this first concert is of great

interest, and the soloists will be Allan Jones, tenor, and Horace Britt, cellist. At the second concert, April 7, the soloists will be Dan Gridley, tenor, and Frederic Baer, baritone, and there will be an orchestra made up of members of the New York Philharmonic-Symphony Society with Scipione Guidi as concertmaster.

Carl Weinrich's Organ Recitals

Modern Organ Music, as planned by the late lamented Lynnwood Farnam, is being played by his pupil and successor, Carl Weinrich, during January, Sunday afternoons (2:30) and Monday evenings (8:15), at the Church of the Holy Communion, New York. On January 4-5, works by American, English and French composers were heard, beginning with d'Arba's Variations on a Russian Theme, an interesting work played with varied effects. Tournemire's Mystic Organ Suite No. 2 has in it strange, mysterious, but interesting tonal contents; the modern organ-harp is indispensable in this work and Mr. Weinrich played the composition with marked effectiveness. Dupre's Cortège et Litanie, Sowerby's Chorale Prelude on a Calvinist Hymn and Noble's Fantasy on a Welsh Tune completed the interesting program.

January 11 and 12 contained works by Gotch (English), Roger-Ducasse, Dupre, Tournemire, (French) and Sowerby (American). Two of these composers, with Bruce Simmonds, Ernest Austin, and Louis Vierne, are on the January 18 and 19 programs.

Habich Reengaged by Chicago Civic Opera

Edouard Habich, baritone, who has scored heavily during this his first season with the Chicago Civic Opera Company, has been re-engaged for next season. Mr. Habich has been engaged to sing at Bayreuth from July 15 until August 15, 1931.

GERTRUDE WIEDER

CONTRALTO

**"Scores Success in Debut
With Rare Talents."**

—New York American

"Miss Wieder's voice, of velvety smoothness, sympathy and power, was used with an unforced beauty and an even scale unusual in a newcomer on the stage."

—New York Times

Gertrude Wieder, contralto, a native New Yorker, gave her first song recital at the Town Hall last evening. Kurt Ruhrseitz of the Metropolitan assisted at the piano. Miss Wieder's one approach to things operatic was the programmed air of Penelope from Bruch's "Odysseus." There was musical value and much variety in her sacred songs of Beethoven, Bach and Handel, German Lieder of Brahms and Richard Strauss, two in Russian by Gretchaninoff, two by Tchaikovsky and lyrics by three Americans, Marian Bauer, Mary Helen Brown and J. Rosamond Johnson.

Miss Wieder's voice, of velvety smoothness, sympathy and power, was used with an unforced beauty and an even scale unusual in a newcomer on the stage. With commanding presence, she showed capital good humor during the pauses necessitated by a late arriving but cordial assembly. One of her finest performances was that of Handel's broadly phrased air, "Dank sei Dir, Herr," while the serious songs of Bach, Beethoven and Brahms also won popular tribute for their interpreter.—*New York Times*, December 30, 1930.

Gertrude Wieder, contralto, gave her first song recital here at Town Hall last evening. The program had unusual interest. It began with the air, "The Heavens Are Telling" of Beethoven, followed by the air "Es ist Vollbracht" from the "Saint John's Passion" of Bach. There were further songs by Brahms and Strauss, the air "Penelope's Trauer" from Max Bruch's "Odysseus," Russian songs and songs in English, including a manuscript lyric by Marian Bauer, entitled "Faun Song."

Miss Wieder proved to be a very promising singer. Her voice is rich and full in the medium. In certain of her numbers, taste, musical instinct and power of dramatic expression were indisputably present. She had a large and friendly audience and she received many flowers. Kurt Ruhrseitz played excellent piano accompaniments.—*New York Sun*, December 30, 1930.

Gertrude Wieder made her first local appearance in a song recital in Town Hall last night. Her ambitious program held Beethoven's "Heavens Are Telling," "Es ist Vollbracht," from Bach's Johannes Passion; Handel's "Dank sei Dir Herr," two rarely sung Brahms Lieder: "Denn es gehet dem Menschen," from the Vier Ernste Gesänge and "Sind es Schmerzen, sing es Freuden," from the Magelone cycle, as well as the same composer's more frequently heard "Botschaft"; two Strauss Lieder: the aria, "Penelope's Trauer," from Bruch's "Odysseus"; two Gretchaninoff songs, in Russian, two familiar Tchaikovsky songs, Marian Bauer's "Faun Song," sung from manuscript, and songs by Mary Helen Brown and J. Rosamond Johnson, completed the printed list. . . . Most successfully achieved in the opening group was Handel's "Dank sei Dir Herr." Here the tonal quality

was most consistently even. In the Brahms and Strauss Lieder, Miss Wieder sang with no little understanding for the texts and at times with poetic instinct.—*J. D. B. in New York Herald Tribune*, December 30, 1930.

One of the most interesting newcomers of this season is Gertrude Wieder, who made her debut in a song recital at Town Hall on December 29. Her program on Monday evening was a taxing one, varied enough to display the full scope of the contralto's talents, which are many. To begin with, she has a voice of exquisite quality, rich and vibrant, and skilfully used. Notable was the singer's ability to sustain long phrases without effort, absolute evenness of scale and impeccable diction. In addition, she is musically and has sufficient temperament to make her interpretations interesting.

Miss Wieder's debut may well be chronicled as a success. One will watch further achievements with interest. The large audience gave the singer, who makes a stunning appearance, a cordial reception, demanding many encores. Kurt Ruhrseitz was as usual a valuable aid at the piano.—*Musical Courier*, January 3, 1931.

Miss Gertrude Wieder displayed an imposing contralto voice in the Town Hall last night. The lady was sometimes intense, usually emotional and therefore interpretative to a satisfying degree. She exhibited a clear diction in several languages, intelligent breath support and a sensitive musicianship. Her program included songs and arias by Beethoven, Bach and Handel; lieder by Brahms and Strauss, songs in Russian and German by Gretchaninoff and Tchaikowsky and other songs by Marian Bauer, Mary Helen Brown and J. Rosamond Johnson. Kurt Ruhrseitz was accompanist.—*Julian Seaman in The World*, December 30, 1930.

Singing in a mellifluous voice with fine reserve and unostentatious finesse, Miss Gertrude Wieder, contralto, presented a melange of selections in German, Russian and English in Town Hall last night. Her voice, while better in the upper register, was full and satisfying at all times as she offered to an enthusiastically responsive audience works of several of the great European composers.—*J. F. in Brooklyn Standard Union*, December 30, 1930.

Moving downtown to the Town Hall I found a contralto who made me regret that I had tarried so long at 57th St. Gertrude Wieder is the name of the singer, and although her appearance last night was said to be a debut, she had the manner and style of a thoroughly experienced artist. For Miss Wieder is a member of that rare classification, a genuine contralto. In these days of misplaced mezzo-sopranos who claim membership in this group, it is a pleasure to find a con-

tralto who can carry the color of this voice up the scale and without effort.

I arrived in time to hear some lied and Miss Wieder proved a competent singer of this style of song. There was musically intellect directing that rich, colorful voice and the combination resulted in one of the most interesting recitals of the season. Kurt Ruhrseitz at the piano may justly claim some of the credit, for he proved of much assistance even in his minor assignment.—*Harold A. Strickland in Brooklyn Daily Times*, December 30, 1930.

Mme. Wieder displayed a rich and cultured voice with a magnitude of dramatic effect which tended to give evidence of her operatic background. She possesses a wealth of brilliant power and handles herself beyond the barriers of rank set by her vocal classification with a facility and accuracy that are remarkable. . . . Mme. Wieder is unequivocally an artist of high attainments and a substantial audience paid her its tribute in generous floral fashion as well as in the more customary audible manner.—*Edward Cushing in Brooklyn Eagle*, December 30, 1930.

Gertrude Wieder, a New York contralto, made her local recital debut last night in the Town Hall. In a programme of great variety and exacting quality she displayed a well-schooled voice and an apt sense of style and quite plainly impressed her audience.—*New York Evening Journal*, December 30, 1930.

In Town Hall last night we heard a singer whose New York debut constitutes an agreeable instalment of what one may expect from her in future concerts in greater measure.

The contralto, Gertrude Wieder, delighted a large audience with arias and songs by Beethoven, Bach, Handel, Brahms, Strauss, Bruch, Gretchaninoff, Tchaikowsky and others, and is justified in considering the enthusiastic applause as a vote of thanks for the genuine vocal treat she offered, a treat such as is all too rare in our concert halls. Miss Wieder possesses a typical contralto voice, of a warm, expressive timbre, which at times is almost virile. Range and volume are



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present, and the voice is controlled most artistically.

At present her middle register is the best, but the high register also promises much for the future. The magnificent vocal material is most attractive in her mezzo voce, which is expressive, of much carrying power and full of charm. A beautiful cantilena, remarkable breath-control, intelligent phrasing which takes into full account all the demands of dynamics and rhythm characterize her singing. . . .

The singer possesses real linguistic talent, her diction is exceptionally good, and her interpretations show deep study. Miss Wieder (who was ably accompanied by Kurt Ruhrseitz), was enthusiastically applauded and showered with flowers. At the end of the program numerous encores were demanded and given.—*New York Staats-Zeitung*, December 30, 1930.

GERTRUDE WIEDER, BROOKLYN

CONTRALTO, SCORES SUCCESS

IN DEBUT WITH RARE TALENTS

BY GRENA BENNETT

Gertrude Wieder is a young Brooklyn contralto, who achieved a real success at her first New York song recital which took place last night in Town Hall. Her exposition of a diverse and difficult program was a confession of careful cultivation and the admirable application of artistry, understanding and intelligence.

Given a voice that is velvety, rich and

warm, an excellent method and remarkable ability at mastering long phrases, she sang Beethoven's "The Heavens Are Telling"; Bach's "Es ist Vollbracht"; and Handel's "Dank Sei Dir Herr," with fine technique and taste. German, Russian and English songs completed her program.—*New York American*, December 30, 1930.

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—New York World

Grainger's Marching Song of Democracy Repeated by Smallman Choir

Other Grainger Productions

Grainger's Marching Song of Democracy was given for the first time in Los Angeles by the Smallman A Capella Choir several years ago, and was repeated on November 5, together with Grainger's Soldier, Soldier and the Hunter in His Career. For this occasion Grainger prepared a special chamber orchestration of the Marching Song, the swing and lift of which won a great ovation from the audience, which was perhaps especially thrilled by the way in which the climaxes were built up. The other Grainger numbers were equally successful and were commended for their athletic, out-of-door spirit, typical of a football age.

The Los Angeles Express said that the performance of these works was "a fine deed on the part of Smallman. . . . Only one wishes he would not lay aside the same composer's Morning Song of the Jungle."

The first American performance of Grainger's orchestral Judith Medley took place in San Francisco, October 10, played by the San Francisco Symphony Orchestra under the direction of Basil Cameron, under whose direction the initial performance of this work took place a year ago at Hastings, England. It was received by both press and public with delight.

The first American festival performance of Grainger's orchestral Spoon River was at the Worcester Festival, under the direction of Albert Stoessel, with the composer and his wife at the piano and staff bells respectively. It is jolly and infectious music, glittering, decked with orchestral color and full of the electrical energy that Percy Grainger puts into whatever he does.

The first Australian performances of Lord Peter's Stable Boy and Spoon River took place in Hobart, Tasmania, on September 24, played by the Hobart Orchestral Society. Bournemouth was the first city in England to perform Lord Peter's Stable Boy. It was

done by the Bournemouth Municipal Orchestra under the direction of Sir Dan Godfrey. This number and Spoon River, which was also played, proved so popular with Bournemouth audiences that they were given a dozen times within the space of a few weeks.

The Ballad of Lord Peter's Stable Boy, and The Nightingale and the Two Sisters, were performed by the New York Chamber Music Society in the grand ballroom of the Hotel Plaza, December 14, with Mr. Grainger as assisting artist.

The Westchester County Festival

The 1931 Westchester County Music Festival will be held on May 20, 22 and 23. Albert Stoessel continues as music director, and choral groups from all sections of the county will participate. Some of these societies with their directors are as follows:

Edgar Fowlston, Mt. Vernon Choral Society; F. Colwell Conklin, Larchmont Choral Society; Mamaroneck Choral Society; Clifford E. Dinsmore, Tarrytown Choral Society; Ossining Woman's Club, St. John's Choir (Yonkers); Male Glee Club of Yonkers; Madrigal Society of Yonkers; Willis Alling, Port Chester Choral Society; Harrison Potter, Sarah Lawrence College and Bronxville Choral Society; Caroline Beeson Fry, White Plains Choral and Symphonic Society; Frederick F. Quinlan, Pleasantville Choral Society; Mme. A. A. Donchian, Chapqua Community Chorus; Clarence M. Shumway, Choral Club of New Rochelle; Dorothy A. Andrews, Nepperhan Choral Society (Yonkers); Mr. Eckland, Peekskill Choral Club; Gerard Duberta, Scarsdale Choral Society; Dr. V. L. F. Rebmann, Junior Music Festival.

Lectures at New York Library

A series of lectures has been started at the 58th Street branch of the New York Public Library. The first, on January 14, was on The Human Growth of Music and Its Sister Arts, by Leigh Henry, through the generosity of Mrs. Elizabeth Sprague Coolidge. Others will be as follows: January 21, A Symposium on the Art of the Dance; February 4, Chamber Music as an Expression

of Social Consciousness and Culture, by Leigh Henry; February 18, The Theatre of Today, by Carl Carmer; March 4, The Revival of the Delphic Festival, by Franklin Jasper Wells.

Minneapolis Hears Well Known Artists

Clare Clairbert, Erika Morini and Paderewski Give Programs—University Singers Please—Local Artist Enjoyed

MINNEAPOLIS, MINN.—Erika Morini impressed the audience at the third concert of the University Artist Series, December 9, with the brilliancy and maturity of her violin playing. The Wieniawski Concerto in D minor was a fitting medium for some thrilling playing. Pieces by Bach, Beethoven, Lully, Tartini, Juon, Brahms and Sarasate called forth persistent applause, the scintillant ones were particularly pleasing. Theodore Saldenberg was the able accompanist.

The eighth symphony concert of the Minneapolis Symphony Orchestra December 12 was devoted to Paderewski. The great pianist was the soloist of the evening, being heard in his own concerto in A minor, and this was preceded by his Symphony in B minor. Days before the concert not a seat was to be had. The large orchestra pit was built up to make room for added seats, and hundreds who came hoping a ticket might be turned back remained outside vainly trying to catch some sound through doors or windows. When Paderewski appeared upon the stage, the audience arose, a fanfare of trumpets signalled two details of student officers to appear with the flags of Poland and the United States. At the close of the concerto came the expected encores we associate with this artist.

Mrs. Carlyle Scott presented Mary Calkins Briggs in a violin recital, December 15, in University Music Hall. The assisting artists were Katherine Hoffman, pianist, and Harrison Wall Johnson, pianist. Miss

Briggs was heard in the A major Sonata of Brahms, A minor Concerto of Bach, Rurialia Hungarica of Dohnanyi and a group of short numbers by Boulanger, De Falla, Dvorak and Moussorgsky, a difficult program for a young violinist to interpret in her first professional bow after a long period of study. Miss Briggs merited the cordial attitude of the audience, and displayed many admirable qualities of superior violin playing. While the Bach concerto did not stir the most applause, Miss Briggs achieved the best playing of the evening in it.

The ninth symphony program, December 19, was Belgian in flavor from the conductor, Henri Verbrugghen, through Cesar Franck to Clare Clairbert, the soloist. There was also an orchestral outburst, Jazz Triumphant, by deBourguignon. The Symphony in D minor of Franck incited Mr. Verbrugghen to some feverish effects in the first movement, a trifle moody but enjoyable. The work as a whole was given a sincere and as galvanic an interpretation as Franck's idiom will stand. A small ballet suite by Gretry, and Lekeu's Adagio for strings completed the orchestra's part of the program, the latter number was exquisite. Clare Clairbert, soprano, instantly won the audience with delightful versions of Ah, fors' e lui, from Verdi's La Traviata, and Qui la voce, from Bellini's I Puritani. The artist supreme is audible in every phrase this soprano sings. Unquestionably Minneapolis will welcome her again and again.

The University Singers, under the direction of Earle G. Killen, gave the annual Christmas program of the University of Minnesota, December 16, in Northrop Memorial Hall. Agnes Rast Snyder, contralto, was soloist and contributed Parto, Parto, from Mozart's Titus and a group of Christmas songs by Strauss, Reger, Kienzl, and two folk songs. Mrs. Snyder's lovely voice and felicitous style completely charmed the audience. The University Symphony Orchestra, under the direction of Abe Pepinsky, added an overture and accompaniments. The Singers were heard in The Morning Star by Praetorius and three Spanish Christmas airs, and the Hallelujah Chorus from Handel's the Messiah. E. G. K.

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GEORGE ENGLS—MANAGING DIRECTOR



BEFORE THE NEW YORK PUBLIC

JANUARY 5

Marguerite Volavy

A program on which the piece de resistance was the Brahms F minor sonata was offered by Marguerite Volavy in her annual recital given in Town Hall in the evening. Mme. Volavy is well known here as a pianist of high attainments, both temperamentally and technically. In the Brahms sonata she displayed her familiar gifts of broad and sweeping tone joined to dynamic and interpretative flexibility. The andante and intermezzo passages were especially well played and revealed fine shading and nuance. Mme. Volavy also played Schumann and Chopin and shorter pieces by Smetana, Medtner, Rachmaninoff and Debussy. Schumann and Chopin were presented with especial emphasis on the romantic quality of these composers, and the more modern numbers were equally well dealt with. Mme. Volavy possesses a wealth of poetry and a wide range of emotional feeling which enable her to be at home in any style of music she chooses to interpret. She was enthusiastically applauded.

JANUARY 6

Musical Art Quartet

The features of the second subscription concert of the Musical Art Quartet were the first New York hearing of Daniel Gregory Mason's folk song fantasy, Fanny Blair, and the cooperation of Mischa Levitzki in Brahms' piano quartet in G minor. Haydn's quartet in D major, Op. 75, opened the program. A capacity audience greeted the artists.

The Mason piece is a welcome addition to the chamber music literature, but it is difficult and should be essayed only by quartets of the Musical Art grade of prowess. Mason does not strive for bizarre "modern" effects and he does not have to, for he has something to say. The four voices are treated altogether polyphonically and there are many moments of real beauty—beauty sometimes redolent of the Negro quartet of Dvorak and the same composer's New World Symphony.

The performance of the Brahms work was a notable one. Mr. Levitzki's reposeful style, faultless rhythm and dignified musi-

cianship fitted in perfectly with the kindred qualities of the Musical Art players, with most gratifying results. Applause such as is seldom heard was accorded the artist throughout the concert.

New York Banks Glee Club

Bruno Huhn scored one of his accustomed successes in the evening when he conducted a concert of the New York Banks Glee Club, which is now in its fifty-second season. The assisting artists were, Florence Reid, contralto; Mary Becker, violinist, and the accompanist, William J. Falk. A feature of the program was the first performance anywhere of Victor Harris' The Song of the Bow, which is dedicated to this club. This is a stirring piece of music in the style for which Mr. Harris is so well known. Its excellent performance was loudly applauded. Another number that was particularly well liked was Trees by Oscar Rasbach, arranged by Mr. Huhn.

Miss Reid sang an aria from Tchaikowsky and several other songs, among them Love Was With Me Yesterday, by Walter Golde—a beautiful song. Miss Becker gave pleasure in several violin numbers. The accompanists for Miss Reid and Miss Becker were Edna Wellington Smith and Caroline Gray.

The entire evening was one of unqualified pleasure to a large and distinguished audience.

Valentina Aksarova and Alexandre Kourganoff

An hour of operatic ensembles and duets was given by Valentina Aksarova, formerly of the Petrograd Opera House, and Alexandre Kourganoff, of the Philadelphia Grand Opera, at Town Hall in the afternoon. The program contained no music except that which is familiar and well recognized for its beauty. This music therefore needs no extended description. There was a scene from the second act of Tchaikowsky's Pique Dame, a duet from Gluck's Orfeo, one from Mefistofele and another from The Snow Maiden, and a scene from the third act of Moussorgsky's Boris Godounoff. At the piano was Pietro Cimara, who showed his familiarity with this music and whose accompani-

ments added to the artistry of the entire program.

Both Mme. Aksarova and Mr. Kourganoff are singers of outstanding merit and confirmed the reputations they hold in the field of opera. They were in sympathetic unity in their interpretations of the music, and gave it with much vitality, beauty and expressiveness, receiving well deserved applause from the audience.

It was announced that the net receipts of this concert would be given to the unemployed.

Oscar Ziegler

Oscar Ziegler, Swiss-American pianist, was recitalist at the dedication of the new auditorium of the New School of Social Research, playing a program which was characterized as chosen from "moderns among the classics and classics among the moderns." The new hall is unconventional in shape, seats about 600 persons and has excellent acoustics. It is situated at 66 West Twelfth Street.

Mr. Ziegler's program ranged from Des Pres, Froberger, Frescobaldi and Bach to Scriabin, Hindemith, Ruth Crawford, Charles Ives, Carlos Chavez and Joseph Achron. The pianist's smooth and confident execution and the striking individuality of his style made the evening an interesting one for his listeners.

JANUARY 7

Philharmonic Symphony

Toscanini went to the musical archives of three nations for his program on January 7th. The result presented Raff's Third Symphony, The Woods; Glinka's Kamarinskaya Fantasia; Rossini's Overture, The Seige of Corinth and D'Indy's Istar.

The conductor gave the Raff work a remarkable interpretation. He set it off in the best possible light by avoiding sentimentality yet giving full value to its poetry. To some the symphony might sound antiquated both from point of construction and manner of treating its subject, the evocation of the moods and mysteries of the German forests. But it has its validity of charm if one is sufficiently patient to look for it.

Perhaps the most inspired reading of the program was the Istar number of D'Indy, while the most zestful was the unfamiliar Rossini overture.

Cherniavsky Trio

The Cherniavsky brothers, recently returned from one of their many world-tours,

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were heard in trio at Town Hall in the evening. Leo, Jan and Mischel Cherniavsky have been associated in their artistic labors for some twenty years or more, and as they are all excellent players the aggregate musical results these musical Marco Polos achieve are noteworthy. Precise ensemble, finely graduated dynamics, clarity of detail and, above all, warmth of tone and confident musicianship characterized their playing of the Beethoven D major trio, Op. 70, No. 1; Brahms' C minor trio, Op. 101, and Schumann's D minor trio, Op. 63. A large audience was much impressed by the admirable art of the Cherniavsky's.

Frances Pelton-Jones and Lillian Gustafson

Frances Pelton-Jones, harpsichordist, appeared in the first of two intimate salon concerts in the Ball Room of the Plaza Hotel on Wednesday afternoon, at which time Lillian Gustafson, lyric soprano, was the assisting artist. The program was made up of seventeenth and eighteenth century music. Miss Pelton-Jones gave proof of her expert knowledge of the technique of the harpsichord in numbers by Hasse, Mattheson, Lully, Scarlatti and Mozart. Miss Gustafson, looking radiant and revealing a voice of beautiful quality used expressively, was heard in arias by Bach, Haydn and Mozart and in some Old English songs by eighteenth century composers. Accompaniments for Miss Gustafson were played with the skill to be expected from an artist of the fine calibre of Miss Pelton-Jones.

JANUARY 8

Boston Symphony

The feature of the Thursday Boston Symphony concert was the first performance in New York of Stravinsky's Capriccio for piano (Continued on page 23)

LENT

"at the pinnacle of her art" in Berlin Recital

(Bachsaal, Oct. 8, 1930)

"The splendid performance of the third violin concerto of Saint-Saëns by Sylvia Lent with her flexible bowing and her extraordinarily perfected finger technique places her at the pinnacle of her art. Her pure, singing tone preserved its nobility throughout both rapid and melodic passages."—*Berlin Lokal-Anzeiger, October 24, 1930.*

"Sylvia Lent showed a fresh and joyous talent. But she displays more—she demonstrates that she is experienced, a veteran in her art. For several years we have heard of her. Routine is an enemy of the beautiful, the truly beautiful, and a stringed instrument demands mind and heart. Mozart and Bloch were played with fine, clear technic of both finger and bow."—*Hans Pasche, Berlin Signale, October 15, 1930.*

"The violinist, Sylvia Lent, found an appreciative reception. The tone of her violin was, like herself, charming and scintillating. In clarity her finger technic, intonation and phrasing showed scrupulous, industrious study. The double stopping was fine. Always one felt her musicianship. She gave the Mozart A Major Concerto a charmingly poetic interpretation with a highly perfected technic."—*Dr. W. Sachse, Berlin Steglitzer Anzeiger, October 9, 1930.*

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"Technically she played perfectly with no effort—it seemed as if everything were very simple for her. One might say: 'She is a coloratura singer on the violin.' She had to repeat the 'Himmel Flug' of Rimsky-Korsakow. In spite of the length of the program the audience demanded many encores. Next year she will also play in Scandinavia."—*Berlin Skandinavische-Zeitung, October, 1930.*

SOUTHERN TOUR—FEB. 9TH TO MAR. 6TH, 1931

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BETTER CHURCH MUSIC

What the Critics Said Last Season

Harvey Gaul, Pittsburgh Post Gazette, May 2, 1930.

The exemplary Westminster Choir came and showed us new choral beauty last night and at this moment it is America's foremost a capella choir.

Columbus Dispatch, May 3, 1930.

If there is such a thing as perfect pitch in an organization, then the Westminster Choir certainly achieved it. . . .

Indianapolis Star, May 15, 1930.

. . . In technique, it is as precise as a taut mechanical instrument. . . . There is un-failing evenness in the quality of its tone. Its voices are blended into a gorgeous unity.

Peoria Star, May 12, 1930.

. . . Beautiful, inspiring, triumphant it was. Led by John Finley Williamson, America's great a capella choir sang as one soul motivated by some unseen, celestial spirit, expressing through many voices, a new interpretation and appreciation of church and classical music.

Terre Haute Star, May 14, 1930.

. . . Ensemble work of the voices was perfect, which perhaps is the first great distinguishing mark of the organization. . . . Heights and depths with all the ranges in between were reached with apparent ease and exquisite interpretation.

Champaign Daily Illinois, May 11, 1930.

. . . It is no wonder that a famous English critic reporter wrote, "I went critically, I left adoring." It sounded magnificent, those humming choruses with ascending soprano solos. The harmony of the many voices in that band of choristers robed in wine-red velvet was perfect; the tonality was exquisite.

Portland Evening News.

. . . The enthusiastic efforts of the Church Federation of Portland and South Portland in making possible this engagement deserves great praise from all who are interested in the betterment of church choir work.

Ithaca Journal.

. . . Superlatives are noxious, but it is a temptation to say that the choir is the best ever heard here. The audience, which was a large one, proved almost instantly enthusiastic.

Buffalo Times, Nov. 7, 1929.

Westminster Choir's excellence enthralled audience of Consistory. . . . The Dayton Westminster Choir scored an undeniable triumph before an enthusiastic audience in the Consistory last night. The voices, under the direction of John Finley Williamson, blended marvelously, having the effect, at times, of a master organ, played by such a master organist as Cesar Franck.

Unity . . . breadth . . . depth . . . power.

From the rugged Brahms "Comfort Me Anew," to Johnson's "Religion Is a Fortune," a negro spiritual, the choir proved its artistic mettle, performing the widely varied numbers with the perfect ease

and a remarkable understanding of expression. Individuality among the singers is lost in striving for a unity which the choir attains to an astonishing degree. Perhaps the most effective selection was Liszt's inspired "Benedictus." The richness, sincerity and purity of the bass voices was a revelation.

Philadelphia Record, January 28, 1930.

One of the world's greatest choirs thrilled the capacity audience at the Metropolitan Opera House last night. . . . The organ-like blending of the voices rose to vibrant volume and shaded down to a delicate pianissimo with easy grace. The singers responded to the baton of the conductor with astounding precision and brought an emotional appeal with their interpretations, which elicited a hearty response from the enthusiastic audience.

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PACIFIC COAST TOUR—JUNE 22ND TO AUG. 3RD, 1931

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Giuseppe Verdi in Word and Picture

(In eleven weekly instalments; Part I appeared Dec. 13, 1930)

PART VI

(Part VII next week with subsequent instalments to follow)



(41) VERDI IN THE LATE FIFTIES

The Khedive of Egypt, Ismail Pasha, asked Verdi to write an opera for the occasion of the opening of the Suez Canal. Verdi being at a loss what price to demand for it, consulted his friend, Emanuele Muzio. The latter answered: "Demand 4,000 pounds sterling, and if you are asked to rehearse it also, raise your price to 6,000 pounds sterling." The Khedive accepted and the well known Egyptologist, Mariette Bay, sketched for Verdi the libretto for Aida, which was afterwards revised for practical use by Ghislanzoni. (Photo by Eugen Felix)



(42) VERDI DIRECTING THE ORCHESTRA FOR THE PARIS FIRST PERFORMANCE OF AIDA

(Drawn by M. Adrian Marie)

Verdi did not attend the first performance of Aida in Egypt, fearing the fatigue and danger of the voyage. Only through newspapers and telegrams did he hear of the immense success of his work. Consequently he did his utmost to prepare for a first performance in Italy, which six weeks later, on February 8, 1872, after a repetition in Cairo, was given at La Scala in Milan.

The enthusiasm seemed to last forever. After the second scene, a committee of citizens of Milan handed Verdi a sceptre as a symbol of his supremacy in music. In Paris also, where Verdi himself conducted the first performance in 1876, the success was so great, that with the first ten performances 200,000 francs were realized.



(43) A PAGE OF THE FINALE OF THE SECOND ACT IN THE ORIGINAL MANUSCRIPT OF AIDA

Verdi was fascinated by the immense simplicity and fervent passion of the Aida libretto—as well as the possibility of producing an exotic coloring in the music. He even made studies of the music of the Orient before beginning to write. The composition moved swiftly and the first performance had been scheduled for the season of 1870-71. The scenery, however, had been ordered in Paris which, owing to the Franco-Prussian War, could not be delivered. So the first performance only took place on December 24, 1871, in Cairo.



(44) ILLUMINATED ADDRESS PRESENTED TO VERDI,

extending to him the freedom of the city of Genoa, on April 24, 1867. In part the text reads: "The Municipality is informed that coming from Paris, where his new work Don Carlos has had tremendous success, Giuseppe Verdi has the intention of residing in Genoa with the possibility of his becoming a permanent resident. Genoa is proud to be host to this European celebrity who is the glory of Italy, and feels that she should manifest her feelings in a special way. The authorities think that it would meet with general approval to have the Citizenship of Genoa conferred on the famous Maestro. . . . Evidently Genoa proved to be in accord with Verdi's tastes for he spent many winter months there. (Photo by Courtesy La Scala Museum)

Giuseppe Verdi in Word and Picture



(45) SILHOUETTE OF VERDI

The master is shown here at ease, comfortable and good humored. It fits well into the little story told by Pongin at the time of the first performance of Aida. In Reggio there lived a music lover by the name of Bertali, who decided to convince himself of all these tremendous Verdi successes one heard about. When Aida was given at Parma, a town near by, he decided to attend, but was greatly disappointed. The opera pleased him still less upon hearing it a second time. Angrily, he wrote to Verdi claiming his expenses: Railroad fare, 5.90 lire; theater, 8.00 lire; bad supper at the R.R. station, 2 lire; total, 15.90 lire; twice that amount made a sum of 31.80 lire. Although Verdi was greatly surprised to receive such a letter and bill, he begged his friend, Ricordi, to pay the irate man 27.80 lire, refusing to supply his supper, which he might have eaten at home. He insisted upon a written statement from Bertali never again to attend an opera written by him—which was readily complied with.



(47) THE MANZONI REQUIEM—AUTOGRAPHED PAGE

The dedication is to Teresa Stolz, creator of the soprano part. It is interesting to note the difference in Verdi's handwriting on this page. The manuscript proper, the title and dated signature at the upper right were written in 1874, at the time Verdi composed the work; the dedication to Stolz was written by Verdi in December of 1897 at Sant' Agata, twenty-three years later. (Photo by Courtesy La Scala Museum)

Letter: 22 Dec 1872
Carissimo
Dare me anche tu albi-
cristata la finche che so
già parato da Roma e
già stato a trovare il
mio Nicoletti. Devo
dare prima di tutto che
io non cono affatto questo
Nicoletti, oppure se lo
conosco, sono di qualche
componere che fra le
migliori, e migliori che
si incontrano, mi sfuggono.
In secondo luogo, tu sai
bene che io non mi fido.

No. 46

(46) REPRODUCTION OF A VERDI LETTER.

written to a friend. Unfortunately, the identity of the gentleman in question is not known. The letter is of interest in that it mentions the theatrical conditions of Naples at that time. Verdi was then stopping in Naples and during that sojourn wrote several string quartets one of which was performed at the Monday London Popular Concerts, on January 21, 1878. Its first performance was given in the composer's own drawing room April 1, 1873. The letter to Luccardo dated December 22, 1872 reads: "It seems that you too have believed the fairy story that I have already been in Rome to visit Maestro Nicoletti. I must tell you, first of all, that I do not know this Nicoletti, or if I do know him it is one of those acquaintances which, among the millions whom I meet, pass from my memory. Secondly, you know only too well that I have not stepped out of Naples and therefore have not been near Rome. Let this be Amen to the incident. It would have been better if, instead, you had written to me about your art, your work, etc., and if you will do this in your next letter it will afford me a great deal of pleasure. You no doubt know that the theatre here is in bad financial condition owing to the various illnesses of Bulterini, of Waltherman and now of Stolz. I am well as is Beppina and together we wish you all sorts of good things which you might want, and this wish also extend to your family, and with all your might love your old friend, Verdi." (Photo by Courtesy Carnegie Hall Book Shop)



(48) VERDI AT THE AGE OF SIXTY

The poet Alessandro Manzoni, author of the well known novel, I Promessi Sposi, died on May 22, 1873. In memory of this great Italian poet Verdi composed a Requiem which was performed at the Church of San Marco in Milan, on the first anniversary of Manzoni's death. This dramatic and fiery work has made the deepest impression not only in Italy but abroad as well. An incident connected with this Requiem might here be told: Shortly after Rossini's death, which occurred on November 13, 1868, Verdi made the suggestion that the Italian composers should combine to write a Requiem as a tribute to the great composer; this work to be performed at the Cathedral of Bologna at each centenary of Rossini's death and nowhere else and at no other time. The idea was immediately accepted and the thirteen numbers of the work were distributed, the form and tonality of each having been previously decided on. The distribution was as follows: Requiem Aeterna, Buzzola; Dies Irae, Bazzini; Tuba Mirum, Pedrotti; Quid Sum Miser, Cagnoni; Recordari, Ricci; Ingemisco, Nini; Confutatis, Boucheron; Lacrymosa, Coccia; Domine Jesu, Gaspari; Sanctus, Platania; Agnus Dei, Petrella; Lux Aeterna, Mabellini; and Libera Me, Verdi. After the various numbers were performed without interruption it was found that the whole work lacked uniformity of style and too many degrees of merit. After a while the matter was dropped and eventually the parts were returned to the composers. But a certain Mazzucato of Milan was so greatly impressed with Verdi's Libera Me that he wrote Verdi asking him to write the entire Requiem. Shortly after this Manzoni died, whereupon Verdi offered to write a Requiem for the anniversary of his death and this is the work, the last movement of which was originally composed for the Rossini Requiem. (Photo by Courtesy La Scala Museum)

William B. Murray Discusses Development in Hollywood

(Continued from page 7)

This is more than a matter of mere taste. It is actually a feature of human psychology which demands consideration of emotional moods. When people are all worked up to a high pitch of excitement they naturally wish this to be carried on to a conclusion and not suspended or actually destroyed, as was often the case in the earlier sound pictures.

Mr. Murray was asked whether he believed that successful stage plays or operas could ever be successfully filmed without change. He said that certain plays might be, but that the film lent itself to such greatly increased action beyond that which is possible on the spoken stage that the stage play, as played, would, in his opinion, invariably seem slow to film audiences. In the matter of opera, Mr. Murray pointed out that there are few opera librettos that are fully self-contained. He quoted that of Tristan, in which action which took place before the actual opening of the opera is described in the first act and explains the relations between Tristan and Isolde and Isolde's mental and emotional reactions to that relationship. The film opera, said Mr. Murray, would have to start at its actual beginning,—that is to say, the first meeting of Tristan and Isolde, which in Wagner's opera is recounted but not seen.

Mr. Murray said that the solution of the problem was still in abeyance and that no one in Hollywood or elsewhere apparently knew how the industry would shape itself for the future. His attention was called to the high praise given to certain German and French films, but he said that he did not agree with the opinions of some of the press critics; that he found the films so highly praised were slow and cumbersome. It was predicted by Mr. Murray that the sound picture of the future would be the action picture of the silent movies, which had grown up and been developed as a natural mode of self-expression, and that in the matter of sound there would be a minimum of speech and of music. A maximum of action and inclusion of the sound of nature and other extraneous accompanying influences that are with us during all actual life, but are neither speech nor music.

It is evident from Mr. Murray's talk that he is in close touch with the whole business and that his activity in an advisory capacity should certainly prove of value to the film people.

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teachers write enthusiastically to Mr. Maier, and come to him after his concerts throughout the country to report their great success with the Maier-Corzilius book.

Mr. Maier will give another of his unique and inspiring summer courses during July and August at the School of Music of the University of Michigan (Ann Arbor). This year, besides advanced and intermediate piano classes, there will be "demonstration" classes of adult beginners, five and six year old beginners; private lessons of adults and children (second and third year piano study). Teachers are permitted to attend any or all of these lessons.

Besides fifty concerts with Mr. Patterson, in practically all the large cities of the country, Mr. Maier is giving his concerts for "Young People of All Ages" in twenty other cities. In Hollywood, Cal., he has just made a "sound" record of John Alden Carpenter's music to Herriman's "Krazy Kat" . . . It is planned to reproduce Mr. Maier's talking and performance of the music while the incidents of "Krazy Kat" are being portrayed as an "animated" cartoon on the screen.

On December 1 Mr. Maier appeared in Long Beach, Cal., before the Musical Arts Association, and on December 8 before the Oregon State Music Teachers' Association in Portland, telling of his methods of training piano beginners.

Robert Braine a Successful American Composer

Robert Braine, American pianist, conductor, composer and member of the staff of the National Broadcasting Company, is the au-



ROBERT BRAINE

thor of the first jazz concerto for violin and orchestra to be written. This work, which is in one movement, was recently played by the Symphonic Rhythmists, an NBC sustaining feature, with Mr. Braine conducting

and Rafail Galindo playing the solo violin part. Commenting on this performance the New York Telegram printed the following:

"Robert Braine presented his jazz violin concerto last night through Station WEAF and associated network and it strikes us that it is an interesting and melodious work, a step in the right direction. Rafail Galindo played the violin part with fascinating dexterity."

On January 17 (today) the Concerto in Jazz will be presented to the radio audience of the General Electric Hour by Walter Damrosch and his General Electric Orchestra.

On November 7 and 8, at the regular concerts of the Chicago Symphony Orchestra, Frederick Stock presented two of Mr. Braine's compositions, the Prelude to Act III of his opera Virginia, and S.O.S. The Chicago newspapers and the general musical press spoke as follows concerning these works: "Robert Braine is a personality. His fragment called S.O.S. is an exciting bit of realism that crackled with electric sparks and growled hoarsely in siren-like cacophony. His prelude to the third act of an opera called Virginia—which has not yet been performed—made effective use of the Negro spiritual idiom" (Glenn Dillard Gunn in the Chicago Herald and Examiner); "Mr. Braine has done extremely well. The prelude to Virginia is well written" (Chicago Daily News); "All the Braine orchestration is well done" (Herman Devries, Chicago Evening American); "Robert Braine's prelude to Act III, Virginia, is a picture of Virginia during the Civil War, and this particular prelude suggests the peace of the countryside after the storm of battle with the moon shining on the old manor house and he and she wandering in the lovely old garden with the scent of the oleanders. . . . S.O.S. is a sea piece, with the chugging of the machine, the tooting of the whistle, the coughing of the wind" (Karleton Hackett in the Chicago Evening Post).

Beatrice Marie Kluerer's Activities

Beatrice Marie Kluerer, organist, of Brooklyn, gave two recitals at Park Slope Church which were well attended. In October she was soloist for Argonne Post, American Legion, with four appearances as guest of Dr. Tali Esen Morgan and his chorus of 300. On the Day of Atonement she was soloist at the Central Synagogue and she occasionally plays at Temple Adeth Israel, New York. December 20 her choir of forty young people gave a pageant, the Nativity, with parts of the Messiah.

Cadman's Activities

Charles Wakefield Cadman has been giving a series of Sunday night concerts at the Hollywood Knickerbocker Hotel, with Nathan Stewart, baritone, winner of a Hollywood Bowl appearance during the past summer. With Margaret Messer, Cadman gave a program at the opening banquet of the new Hollywood City Club and at Santa Paula, where Miss Messer sang his songs.

Luboshutz Plays With Baltimore Symphony

Lea Luboshutz, violinist, appeared recently as soloist with the Baltimore Symphony Or-

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chestra, playing the Tchaikowsky violin concerto. Mme. Luboshutz scored marked success on this occasion with both press and public. She will appear later this season with the Los Angeles Philharmonic Orchestra and the Seattle Symphony Orchestra.

Mintz Studio Notes

Lillian Flosbach-Kane, soprano, artist-pupil of Rhoda Mintz, will be soloist for the Plainfield (N. J.) Music Club this month. Miss Flosbach-Kane and another Mintz pupil, Esther Eder, contralto, will be heard in



RHODA MINTZ

The Mikado, soon to be given in Plainfield under the auspices of the Plainfield Music Club.

Mme. Mintz, who is well known both as a soprano and teacher of singing, on January 3 entertained the New York Matinee Musicale at her studios in New York. Mrs. Edgar Stillman Kelly, the guest of honor, gave an interesting talk, and there was a short musical program by Mrs. Lee Montgomery, mezzo-soprano; and Bada Anderson, soprano (a pupil of Mme. Mintz). The accompanists were Lee Montgomery and Miss Longene. An informal reception followed. Mme. Mintz recently acted as one of the judges in the scholarship auditions held for the School of Musicianhip, at the Barbizon-Plaza, New York.

Tea and Musicale at Boyle Studios

George and Pearl Boyle recently entertained at tea in their piano studios in Philadelphia. Many persons of musical and social importance attended. Piano solos were played by both Mr. and Mrs. Boyle, the latter being heard to great advantage in John Ireland's Ragamuffin, The Whip of Pierrot (Villa-Lobos) and Scherzo (d'Alb). Mr. Boyle played his own piano concerto in D minor, the orchestral accompaniment supplied by Mrs. Boyle at a second piano. The Australian composer-pianist also played some of his earlier compositions, including a nocturne published in London twenty years ago, following these youthful works by his most recent set of piano pieces. These were written about two years ago and are entitled Legend, Obsession, Caprice, Lullaby and Mardi Gras.

A New Mass by Frank Colby

A new mass by Frank H. Colby, still in manuscript was given at St. Vibiana Cathedral, Los Angeles, on Christmas. The mass is written in modern style but is melodic and quite as good as the work of more famous composers who have written in this form. At the same time it is highly practical for church use.

Mr. Colby is organist and choirmaster at the cathedral and is also owner and editor of the Pacific Coast Musician. The work was sung at the cathedral by a much enlarged choir of professional singers. The chorus was directed by Edward Niesberger, with Mr. Colby at the organ.

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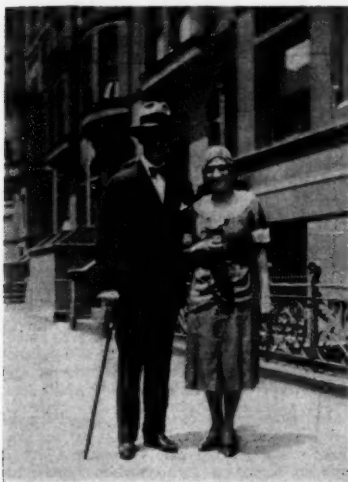
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Yeatman Griffith Artist-Student Wins Success



Yeatman Griffith and Frances Tortorich, soprano of New Orleans

Frances Tortorich, soprano, of New Orleans, and an Atwater Kent national winner of 1929, won an outstanding success at her song recital in New Orleans. Miss Tortorich has been studying and coaching the past season in New York City with Yeatman Griffith, noted vocal pedagogue. She returned to her home city to fulfil a number of concert engagements, among them giving her own recital in the Masonic Temple assisted by Eugenie Wehrmann Schaffner. Miss Tortorich won the unanimous praise of the press, Mme. Schaffner sharing in the honors.

Said a New Orleans critic: "Tuesday evening in the Masonic Temple Auditorium Frances Tortorich gave a charming and artistically rendered song recital. Miss Tortorich shows rare lyrical quality in her voice, which promises beautiful accomplishment in the career she has chosen. She was well poised and utterly confident of her notes and words. There was also a complete control of expression in her tones. Her technic was superb. She shows a dramatic intensity which may extend far into the realms of the operatic world. * * There were several operatic selections offered by Miss Tortorich which brought out the strength, lyrical quality and expressiveness of her voice. Among these were the arias from La Tosca and Mozart's Ah, lo so (Magic Flute). Her local friends and musical critics predict for her a brilliant future."

Miss Tortorich will return to New York shortly to continue her studies with Yeatman Griffith.

Mary Wigman Praised by New York Critics

The American debut of Mary Wigman was an undisputed sensation, the New York critics being unanimous in their lavish praise of the brilliant young German dancer.

In a lengthy review, the critic of the New York Sun said in part: "Perhaps only some of the ancient and honorable wheezes of criticism can be applied to Miss Wigman's art. It cannot be described; it must be seen. It is unique. It is purely personal in its expression. It is subtly individual. All of these, which were undoubtedly said with due solemnity in the corridors of the theatres of Corinth and perhaps Thebes, must be set to work again. All of them are absolutely true when said of Mary Wigman's art."

"It is Wigman's magic that she can inoculate the audience with these fertile imaginings of her mind, on a bare stage, in a simple costume, by means of an artistic medium which seems new but is in fact as old as man. So eloquent is she in this language that her patterns seem incandescent, glowing in the mind's eye long after the dance is over." So commented the New York Post.

The Evening World said in part: "For one who had seen most of the great dancers of this century, Miss Wigman had a new thrill in store with her very first gesture. Such forcefulness, sweep and precision of line was something never before encountered, even among male dancers of this generation. Bare of foot, Miss Wigman reminded a bit of Duncan, as she moved about the stage. Like that illustrious predecessor, she employed repeated motives, carefully chosen and used with economy. But Miss Wigman's eurythmics definitely belonged to a later and vastly different period. There were no floating scarves or any other suggestion of the rather soft prettiness of earlier days. By comparison Miss Wigman's art was more austere and aloof. She was astonishingly adept at creating and maintaining a given mood by the simplest means, and displayed rare versatility in the gamut of effects at her command. Any one at all conversant with dancing must

have been amazed in the opening selection at the abrupt and stunningly managed opposition of the middle episode to all that had preceded it. The masculine abruptness and incisiveness ceased in the twinkling of an eye, to be replaced by an enchanting exhibition of feminine grace. It was this combination of strength and tenderness that set Miss Wigman's art in a niche by itself, even more than the radical nature of her technique."

Leonard Liebman, in the New York American, wrote: "Miss Wigman declared when she landed upon our shores that her art presents 'the rhythmic and emotional feelings of the times in which we live, conveyed through the plastic action of the human body.' She does not use familiar or established music for her illustrations in choreography. She disdains to interpret sonatas, orchestral works, standard songs and piano pieces. The music for her dances is written in the studio when and while she evolves her conceptions. Piano and percussion instruments are her favorites. . . . Interpretatively, however, Miss Wigman's work is highly atmospheric and deeply and eloquently suggestive. Her bodily movements, her steps, gestures and facial expressions represent grace, variety, feeling, imagination. Like all dancers of her style, Miss Wigman has made an intensive and successful study of line. The pictures she presents to the eye are constantly meaningful and mostly charged with beauty. For lovers of the interpretative school of dancing, Miss Wigman offers entertainment richly significant and intelligently informative. . . . The newcomer quickly changed the mood of her audience from curiosity to real enthusiasm, and won a series of fervid and cumulative ovations."

The New York Herald Tribune was of this opinion: "One of the most dynamic and stirring exhibitions which ever has been offered a local audience. And to our great surprise, it was not composed, as we have been told and retold, entirely of the somber, the tragic, the macabre, the obscure. The quality of ecstasy and radiance was to be found in every movement and pattern of her performance, even beneath the shadows of her 'darkest' compositions. Intensity, enormous vitality, smashing impact, emotional pitch, these were the features of her work which first struck the beholder. Later we became dizzily aware of her astonishing resource in choreography, her sustained pace, her virtuosity in the varied and baffling use of the famous 'Abspannung und Abspannung' (Ebb and Flow) upon which her entire pedagogy is supposed to be founded. Miss Wigman's art owes much to the Oriental, much to the gymnasium, but most of all to her own spirit which recognizes no set forms and refuses to yield before the blandishments of beauty. She worships pure rhythm, however, and plays upon her own body with the sensitive understanding of the accomplished musician."

"Miss Wigman is an extraordinary person, as subsequent events proved," commented the New York World. "Various adjectives crowd upon the mind in attempting to describe her. Vital, arresting, intense—none of these quite fills the bill. Perhaps the word 'incredible' comes nearer the truth."

And the Times said, in part: "The audience, filling every seat in the house, not only applauded vigorously but shouted its enthusiasm and refused to leave the theater, after the lights had been turned on, until the dancer repeated her final number, the gay and spirited Gypsy Song."

Performances of New Works

The publishing house of J. & W. Chester makes the following announcement:

"The complete San Francisco d'Assisi by G. Francesco Malipiero was broadcast from the Radio Station, Milan, on December 26. It has recently been given with great success at Frankfurt, and other performances are being arranged in Munich and Cincinnati. The first English performance will be given on May 28, 1931, by the Philharmonic Choir under C. Kennedy Scott. The first English performance of Eugene Goossens' Second Sonata for violin and piano will be given by Albert Sammons and William Murdoch in Bradford on January 20, 1931, and in London on February 4, 1931. The first American performance will be given by Paul Kochanski very shortly. The second performance of John Ireland's Concerto for Pianoforte and Orchestra took place on December 7 last with brilliant success."

Eastman School Orchestra Programs

The Eastman School Symphony Orchestra, with 100 players conducted by Howard Hanson and Samuel Belov, to be heard over the NBC chain through the Stromberg Carlson Station WHAM, at Rochester, announces eight concerts from January 7 to February 25. The works to be given are to be taken from the standard repertory, Beethoven, Wagner, Mendelssohn, Berlioz and so on. The programs include also the following American works: Soliloquy for Flute and Strings (Rogers), Nordic Symphony, second and third movements (Hanson) and Jenny Lind from P. T. Barnum Suite (Douglas Moore).

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Chicago Music College Summer Catalog

The Chicago Musical College has issued at this early date its Summer Master School catalog for the year 1931. The book is beautifully gotten up and contains many announcements that should prove valuable to prospective students.

The Summer Master School will open this year on June 29 and close on August 8. The Chicago Musical College is nationally and state accredited, belongs to the National Association of Schools of Music, and its academic courses are conducted by faculty members of Loyola University (Chicago) and credits for these subjects are issued by this university. All classes are held in the Chicago Musical College, which is an extension center of Loyola University.

The officers of administration are: Rudolph Ganz, director; Carl Kinsey, president; Leon Sametini, vice-president; Edythe Kinsey, secretary, and Wesley La Violette, associate director.

The faculty is a formidable one and mention is made here of only the most prominent teachers, as due to lack of space the names of all the members can not be mentioned. In the piano department, one notices such names as Maurice Aronson, Moissaye Boguslawski, Gordon Campbell, Edward Collins, Rudolph Ganz, Alexander Raab, André Skalski and C. Gordon Wedertz.

In the voice department are found the names of Aurelia Arimondi, Arch Bailey, Gordon Campbell, Herman Devries, Rose Lutiger Gannon, Richard Hageman, Mabel Sharp Herdian, Frantz Proschowski, Graham Reed and Isaac Van Grove.

In the violin department are Max Fischel, Maurice Goldblatt, Victor Kuzdo, Rudolph Reiners, Leon Sametini and Michel Wilkomirski. The harmony, composition, counterpoint, orchestration, canon and fugue departments include the names of Gustav Dunkelberger, Wesley La Violette, Laura D. Harris, Jane Waterman, Franklin Madsen and Nellie J. Moench. The Repertoire-Interpretation Classes will be taught, in voice by Frantz Proschowski and Richard Hageman; Leon Sametini in violin, and Rudolph Ganz, Alexander Raab, André Skalski and Maurice Aronson in piano.

The Teachers Normal Courses will be in the hands of Frantz Proschowski and Graham Reed in voice; Rudolph Ganz, Alexander Raab, Edward Collins, Julia Lois Caruthers, Blanche Dingley Mathews, André Skalski and W. Otto Miessner in piano and by Leon Sametini and Max Fischel in violin. The opera classes are headed by Herman Devries and Isaac Van Grove; History of Music by Rudolph Ganz; the Liturgical Music Course and Choral Technique will be in charge of Father Finn; Public School Music Class Piano Instruction, Baton and Choral Conducting by W. Otto Miessner and Robert Sommers. Voice Course for Supervisors will be directed by Frantz Proschowski; the School of the Theater, Dramatic Art and Expression will have many teachers besides Walton Pyre. Other courses are Concert, Lyceum, Chautauqua, Dalcroze Eurythmics, Dancing, Music Appreciation, Accompanying and Classes in Orchestral and Operatic Conducting; Solfege, Ear Training, School Band and Orchestra Leaders Course, Class Instruction in Band and Orchestra Instruments; Band and Orchestra Conducting, Ensemble Two-Piano Music, String Chamber Music, Acoustics of Music Course by Wm. Braid White, Piano Tuning Course, String Ensemble, Saxophone, Clarinet, Cornet and Trumpet, Harp and French and Italian languages—French by Hubert Schmit and Italian by Amedeo Nobili.

FREE SCHOLARSHIPS

In order to encourage talented musicians a number of the teachers in the Summer Master School offer free scholarships, after competitive examinations. Scholarships will

be available with the following teachers: Rudolph Ganz, Alexander Raab, Edward Collins, André Skalski in the piano department; Frantz Proschowski, Richard Hageman, Graham Reed, Isaac Van Grove and Herman Devries in the voice; in the violin, Leon Sametini, Victor Kuzdo, Max Fischel, and in the concert or movie organ department two scholarships are offered by Charles Demorest.

Applicants entering the contests for these scholarships should apply early for a special form containing the rules and regulations of the competition, which having been read and filled out, should be returned to the Chicago Musical College. Only fifty applications will be accepted for each teacher. Contestants are required to play or sing from memory; they should choose music the interpretation of which is likely to disclose their gifts to the best advantage. Two examinations will be held for the scholarships. The preliminary examinations will be on June 21 for the piano and violin and June 22 for the voice and organ. The final examinations will take place Thursday and Friday following the above mentioned dates.

ARTISTS RECITALS

Throughout the summer session, recitals will be given by artist members of the faculty and by artist students of the school.

ANNUAL COMMENCEMENT CONCERT

The annual commencement concert and exercises of the Chicago Musical College will take place at the new Chicago Civic Opera House on June 24. The program will be given by the winners of the Steinway grand piano, Lyon & Healy grand piano and Lyon & Healy valuable old violin. The College Symphony Orchestra, under the direction of Leon Sametini, will provide the accompaniments and orchestra numbers. Degrees, diplomas, scholarships and prizes will be conferred.

STUDENT DORMITORIES

For the convenience and comfortable accommodation of students the Chicago Musical College provides furnished dormitories, which are situated on the third, fourth, fifth and sixth floors—the third, fourth and fifth being devoted to women students and those on the sixth to the men.

Considerable space on the tenth floor of the building is given to the library and study rooms, with a librarian always on hand.

FRATERNITIES

Seven different fraternities, of which four are national, are represented at the college. Those societies are encouraged at the college, and much good has been accomplished by them.

DEGREES

Pages of the summer catalog are given to the requirements necessary to obtain Bachelor and Master degrees and teaching certificates. Those requirements, as set forth in the catalog, are in accordance with the published regulations of the National Association of Schools of Music. Certificates of credit, diplomas and degrees are recognized by the Board of Education and the State

Examining Boards throughout the United States.

MANY OTHER PAGES OF INTEREST

It would require as many pages as those published in the Summer catalog of the Chicago Musical College to give all the details concerning the many other subjects involved in the book. Students interested would do well to write to the Registrar of the School at 70 East Van Buren Street, Chicago, and ask for a 1931 Summer Master School Catalog, which will be sent free upon application.

Jacobo's Aida Well Received in Chile

Clara Jacobo's Aida was enthusiastically received in Santiago, Chile. Las Ultimas Noticias commented: "The triumph of this artist was complete. Miss Jacobo is a soprano of enormous and histrionic singing faculties, an artist in every sense of the word. It is not necessary to have recourse to phrases of ardor in recounting her reception. When she sings with a refined and morbid voice, she does it with ease; when her interpretation required brilliancy and sonority so as to coincide with her dramatic action, then the applause was spontaneous and justified. . . . The richness of her medium register is extraordinary and permits her to attack a score without any sacrifice. The personnel of the performance no doubt must have found in Miss Jacobo an eminent interpreter and soprano."

El Diario Ilustrado, Viernes, was of this opinion: "Miss Jacobo, dramatic soprano, who came to us direct from the Metropolitan of New York, presented to us for the first time an opera which placed upon her such tremendous responsibilities as does Aida; she gave us an opportunity to learn completely of her artistic ability. She was a great surprise to the public. Much had been expected of her due to the advance publicity, but never was it imagined that an artist of such superior quality, with a faculty of voice which dominates the scenes even to the ensemble of the opera, with a beautiful resonant timbre and with a schooling which permits her to easily dominate the most difficult passages. Her high notes are especially brilliant and her acting irreproachable. She was given a brilliant ovation."

La Nacion, Viernes, said: "Clara Jacobo, who has triumphed in the principal theaters of Europe and the United States, and who

is credited with being an artist of the first order, found in our midst some very happy moments. The quality of her voice has a vigor and emotional power which lend themselves to the demands made on the voice by the difficult Aida score. She was accorded a brilliant reception after the close of the duet of the second act and of the final scene."

Alton Jones' Dates

Alton Jones, young American pianist, was heard on the NBC Artists' Hour over station WEAF on January 4. On January 11 he played at the Hotel Biltmore in a recital for the Canadian Club of New York. Another January engagement will be a recital in Hartford, Conn., on the 27th. On Wednesday evening, February 11, Mr. Jones will give his next New York recital at Town Hall. Later in the season he will be heard in a two-piano recital with Marion Morrey at Columbia University.

Casella's Orchestra Works

Orchestra works of Alfredo Casella published in the Universal Edition are as follows: Italia, symphonic rhapsody (1909); suite in C major for symphony orchestra (1909); Elegia Eroica for symphony orchestra, (1916); Le Giara, symphonic suite (1924); Partita for piano and small orchestra (1925); Scarlattiana for piano and small orchestra (1927); Concerto Romano for organ and orchestra (1927); concerto for violin and orchestra (1929); sonata for small orchestra, 1930; concerto for string orchestra, in press.

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Demonstration by O'Toole Pupils

In the forenoon of January 6, at his Steinway Hall studio, William O'Toole gave a demonstration, through the medium of his pupils, of his creative method of piano instruction, which has attracted nationwide attention and following. Mr. O'Toole introduced three of his pupils to the invited audience of professionals and critics; they represented first, second and third year development.

After preliminary remarks by the teacher, Xenia Bank (third year), a charming little miss of apparently eleven or twelve summers, seated herself at the piano and with facile technical execution and keen insight into the musical content played *Soeur Monique*, *Couperin*; *Fauns*, *Chaminade* and *Reverie*, *Richard Strauss*. To these the young pianist added a *Mazurka* and a *Waltz* of *Chopin*, immediately after each improvising a similar dance in most ingenious fashion. Later Miss Xenia played a number of her own compositions, which showed a surprising knowledge of harmonization, counterpoint and form, all learned under the O'Toole creative method, which entirely discards the theoretical books and is based on actual improvisation starting with almost the first lesson.

Barbara Reis, another little lady of about Miss Bank's age, next demonstrated second year development with a *Rigaudon* by *Bartlett* (Old English), *Brahms' Cradle Song* and *Ernest Bloch's Lullaby*. Considering the short period of instruction she has enjoyed little Miss Reis showed considerable command of the keyboard and feeling for interpretation. Her solos were followed by improvised scale tunes, which are a feature of the O'Toole method.

Little Fred Joslyn, a first year student, surprised by his playing of *Folk Tunes* and his improvisation of like tunes. His was a remarkable demonstration of the value of parallel creative activity, in which the pupil is put on his own musical feet from the very start.

Following the demonstration Mr. O'Toole briefly outlined his principles. He stated that he believes in parallel creative activity going along with each phase of interpretive development, as just demonstrated by his pupils. The development of the pupil's intuitive musical power should be as important in the mind of the teacher as technical ability. Teachers of today exist only too often as mere correctors. If attention be centered on the creative process the pupil will put forth the necessary effort to rise above detail; he will acquire the perfection of the artist.

On the subject of technical development Mr. O'Toole stated that plasticity of position is essential for beauty and variety of tone and freedom of rhythm and dynamics, the limits of dynamic expression being determined only by the limitations of the pupil. Unless the pupil really masters ease and graceful movement combined with the appropriate tonal result, he remains in the elementary stage of pianistic education re-

gardless of whether he is playing second or sixth grade pieces.

The student is led from small group exercises to the scale of several octaves, expanding in group thinking as velocity's basic principle. At this point one of his little pupils played a *Czerny* velocity etude at a high speed, yet musically and with dynamic variety.

The material in teaching should be not merely pedagogically clever, but also musical; pupils should play material for small hands in each of the principal periods of musical composition—the classic, romantic and modern.

Mr. O'Toole is at present conducting a ten weeks' course for teachers at his studio in Steinway Hall, on Tuesday forenoons.

Yascha Fishberg Delights Audience

On December 14, at the Educational Alliance, Yascha Fishberg, noted violinist and former concertmaster of the City and Beethoven symphony orchestras, gave a recital



YASCHA FISHBERG

before a capacity attendance. Mr. Fishberg opened his program with the *Beethoven Sonata op. 47* (dedicated to R. Kreutzer), in which he displayed warmth of tone and fine technique. He continued with the *Concerto in A* (Glazounoff), *Serenade Melancholic* (Tschaiakowsky-Auer), *Scherzo* (Weinberg), and concluded with *Wieniawsky's Souvenir de Moscow*. Mr. Fishberg interpreted all of his numbers with genuine artistry. At the conclusion he was obliged to play many encores before his audience was satisfied. Gregory Ashman was his capable accompanist and a valuable addition to the successful evening.

Matzenauer to Continue Singing

Margaret Matzenauer wishes to emphatically deny rumors which have recently been current that she is retiring from the operatic and concert stage. The obvious untruth of these rumors is apparent in the numerous important engagements which Mme. Matzenauer has filled this season, and her lengthy list of future appearances. Mme. Matzenauer, due to insistent demand, will devote a part of her time to teaching at her home in Los Angeles, Calif., and when her schedule in the East will permit, the eminent contralto will do a limited amount of teaching in New York. However, this will in no way interfere with Mme. Matzenauer's career as concert, oratorio and opera singer.

Healy Books Torreblanca

Frank W. Healy has booked Torreblanca's Mexican Tipica Orchestra of Mexico, augmented with Mexican singers and dancers, for a Festival of Mexican and Spanish Music at the Scottish Rite Auditorium, San Francisco, Friday, Saturday, and Sunday night and Sunday matinee, January 30, 31, and February 1.

Edna Thomas Recital Postponed

The recital of Edna Thomas, the "Lady from Louisiana," scheduled for Sunday evening, January 18, at the Booth Theater, has been indefinitely postponed due to the continued serious illness of Miss Thomas.

Neighborhood Music School Concert

Janet D. Schenck, director of the Neighborhood Music School, was doubtless much gratified with the large attendance and excellent results of instruction shown at the concert in Town Hall. From 350 music students (mostly instrumental, and 100 on the waiting list), a program of much variety was arranged, and one remembers particularly the playing without notes of the allegro from *Brahms' string quartet*, opus 51, No. 2; *Rachmael Weinstock*, *Harris Danziger*,

Julius Shaier and *Oliver Edel* were the participants in this. *Lucille Konove* has fine piano talent, exhibited in a *Bach prelude and fugue* and *Brahms Capriccio*. *Leon Kushner*, age nine, is a talented pianist, and *Rose Resnick* (blind pianist) deserved the applause received. *Bernard Siff* completed the list of solo pianists. Team-work Tunes were played by *William Sauchuck*, *George Blier*, *Milton Bernstein*, *Norma Horwitz* and *Marjorie Fishberg*, the Intermediate Orchestra under Conductor *Fanny Levine* offering a *Mozart Serenade*, and *Hindemith's Spielmusik* was performed by the Senior Orchestra under *Hugo Kortschak*.

A Soudeikine Correction

In the caption which accompanied a picture in the *MUSICAL COURIER* of January 3, Madame Vera Soudeikine was referred to as "wife of the Metropolitan Opera scenic artist." Mr. Serge Soudeikine informs us that he has been divorced from Vera Soudeikine for the past eight years, and that for five years he has been married to *Jeanne Palmer Soudeikine*. Investigation shows that the copy sent to the press contained the word "former" before the word "wife," and the omission is a lapse on the part of the compositor. The *MUSICAL COURIER* holds Mr. Soudeikine in high regard and trusts that the slip did not embarrass the present Mrs. Soudeikine nor her husband to any great extent.

Stephen Deak in Recital

The Philadelphia Music Club presented Stephen Deak, cellist, in recital on January 6 at the Bellevue-Stratford, Philadelphia. Mr. Deak presented the *Sammartini-Salmon* arrangement of the *Sonata in G major*; pieces by *Eccles*, *Bach* and *Boccherini*; *Intermezzo* (Lalo), *Sicilienne* (Faure), *Ravel's Habanera*, and *Polonaise de Concert* by the late *David Popper*, whose pupil Mr. Deak was. *Margaret Shanklin* was the accompanist. Mr. Deak, whose gifts as a cellist are well known in both America and Europe, was lavishly applauded.

Sebel, Barsoni and Kasner in Recital

Frances Sebel, soprano, and Luis Barsoni, baritone, accompanied by *Diana Kasner*, gave a program at the Hotel Park Royal on January 4 before the Jewish Club. Miss Sebel, in costume, was heard in Hungarian and Spanish songs and displayed fine style and understanding. Mr. Barsoni, of the Hungarian Opera of Budapest, sang the *Prologue from Pagliacci* and the aria, *Eri tu che macchiavi*, from *The Masked Ball*. The program was concluded with the duet from *Il Trovatore*, which was sung with brilliancy and enthusiastically applauded by the large audience.

STEUART WILSON

English Tenor

ENGAGED to sing *Messiah* in *Kansas City 1929*, *Bach at Worcester (Mass.) Festival 1930*, *Mozart Requiem in Boston, January 19, 1931*, principal *Festival and Oratorio tenor* at all the leading English choral Festivals, whose name in England is uniquely associated with such works as *Bach's "St. Matthew Passion"* and *"B minor Mass," Elgar's "Dream of Gerontius,"* gives "Holiday Program" in *New York Town Hall* at Christmas time, drawing exclusively on the *Folk Songs and Ballads of the British Isles and Kentucky*.



Olin Downes in the Times says:

It was a pleasure to hear such an unusual program, one which revealed many of the treasures of English song and showed that in this field alone there is ample material for excellent programs. Stuart Wilson's musicianship and enthusiasm designate him as one capable of meeting composers halfway and of reaching his audience with the message of tone and text. Mood, sentiment and a deep understanding of the poetry and music, these qualities Mr. Stuart Wilson's audience was quick to appreciate.

Samuel Chotzinoff in the World says:

Mr. Stuart Wilson, of whom I had never heard before yesterday, is a nice looking Englishman with a tenor voice. He must not however be judged by his voice which is in no way remarkable, but just a simple unassuming English voice. What is remarkable about Mr. Stuart Wilson is that he can do many artistic things with this voice, so that after awhile one gets to like it as one gets to like a plain face that is capable of many shades of expression. For one thing this artist knows how to couple words to music in such a manner that the listener may not, for once, wonder which came first, but takes it for granted that both were born at the same time. This, my masters, is what is commonly called good diction, only, compared with the good diction of more celebrated singers than himself, Mr. Stuart Wilson's diction is not good, but perfect. Another of his unusual possessions is a musical taste that takes cognizance of just phrasing and avoids those extraneous nuances which are calculated to divert one's attention from the music to the performer. And still another is charm—and Mr. Stuart Wilson's charm is based on reticence—which enables him to gain his effects through understatement, a method which is worth all the ordinary tricks of interpretation. In his group of Shakespeare songs, if the music fell short of the text, Mr. Stuart Wilson made up for it by the beauty of his enunciation.

Oscar Thompson in the New York Evening Post says:

To recitalists with a gift for narrative in song, add Stuart Wilson.

The New York Sun says:

Not the least charming were the comments he made on the songs, many of which were uncommon to local listeners. Mr. Stuart Wilson definitely established the fact that an interesting and satisfying program may be drawn from English sources without need of paraphrasing each group with numbers drawn from another country and in another tongue.

Pitts Somborn in the New York Telegram says:

Offering a "holiday program of ballads and folk-songs" rich in novelty, Stuart Wilson's recital provided one of the more delightful of lighter concert hall experiences of later days. He prefaced some of his interpretations with remarks charged with information and a genial wit. Equipped with a voice of lighter and agreeable quality he delivered the songs with intelligence, grace and refined taste infrequently communicating a wide range of moods.

Miss Gertrude Bianco, broadcasting "Musical Highlights of the Week" over W.M.C.A. says:

Concert or recital are not adequate words for this mellow performance. Each song was a little drama in itself, preceded by a few illuminating remarks that were deeply poetic or keenly witty, just as the moment demanded. He knows the psychology of working up enthusiasm from one song to the next, and the audience is carried along on the crest of the wave and everybody is happy.

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FRITZ REINER

conductor of the Cincinnati Symphony Orchestra, who will sail for Europe at the end of his season, which closes the middle of April. He goes direct to Budapest where he will conduct the Philharmonic in one of its regular concerts on May 4. Thereafter he is invited to go to Naples to conduct two concerts of the San Carlo Theater Orchestra. He has also been engaged to conduct two concerts of La Scala Orchestra in Milan toward the end of May. This will be the fourth time that Mr. Reiner has been invited to appear as guest conductor with this famous orchestra. Mr. Reiner ends his connection with the Cincinnati Orchestra this season, but is not ready as yet to announce his future plans except in so far as they concern his appearances with the Rochester Symphony Orchestra in four concerts at the beginning of next season. (Kubey-Rembrandt photo.)

JULLIARD BENEFIT FOR UNEMPLOYED MUSICIANS



JANICE KRAUSHAAR



KARL THEMAN



LELANE RIVERA

As already announced, the opera class of the Juilliard Graduate School, New York, will give a benefit performance of Handel's Julius Caesar, on January 21, at the American Woman's Association Clubhouse, 361 West 57th Street. The proceeds are to be used exclusively to aid musicians in distressed circumstances. Karl Theman will sing the role of Julius Caesar; Lelane

Rivera, that of Cleopatra; and Janice Kraushaar will appear as Cornelia.

The Juilliard Musical Foundation deem it particularly appropriate that a benefit of this nature be arranged, for, in the words of Albert Stoessel, of the faculty, "it is a well known fact that the musicians who are at present without employment, and in many cases quite completely without funds, have

been ready always to assist at benefits for other purposes, donating their services freely and cheerfully. Now that fortune seems to have turned against them, it is highly proper that a helping hand be stretched out to them."

This opera, which has never before been given in New York, was first produced in London in 1724.

Sokoloff Offers Mason's Chanticleer in Cleveland

Hofmann Gives Superb Interpretation of Chopin — City Eagerly Awaits Opening of Severance Hall

CLEVELAND, OHIO.—Announcement has been made in the symphony programs of the Cleveland Orchestra that but two, or, at the most, three concerts only will be given in the old home of the orchestra, Masonic Hall during 1931, and thereafter Severance Hall, almost completed, will be opened for all future concerts. The date is not definitely settled,—it may be January 29, or possibly February 6,—but in any case it will be a

gala occasion for which officials of the major orchestras of the country will be invited, heads of music foundations, people distinguished in the world of music, press representatives from many cities—but only tickets accepted from season ticket holders and no single tickets sold. Cleveland is already agog in anticipatory excitement.

Two holiday concerts had large audiences in spite of the thrill of the Christmastide for great audiences assembled in halls and churches to listen to the Pastoral symphony, and join in the Hallelujah Chorus. In a Mozart D major symphony there was such perfect accord in orchestral tone, such delicacy, such tenderness, that a remarkable sympathy between players and conductor, and shall we add, audience, was notably apparent. A Ballet Suite by Lully had opened the program, its light measures leading gracefully to the Mozart lightness in more

inspired phrases. The soloist was Victor de Gomez, first cellist of the orchestra, much beloved of Cleveland audiences. In the Hebrew Rhapsody by Ernest Bloch, Schelomo, there was congenial material to display his gorgeous tone, and to follow with intense interest his delineation of the dramatic tone poem that tells of the glory and the despair of the ancient king of Israel. Strauss' Death and Transfiguration followed as a later prophetic exposition of the Vanity of Vanities that depressed the earlier poet. Sokoloff gives to this stupendous work an interpretation of transcendent sympathy.

An all-Wagner program with Alexander Kipnis as soloist filled Masonic Hall for the concert pair of holiday week. Sokoloff selected excerpts from The Flying Dutchman, Parsifal, Tristan and Isolde, Tannhäuser, Die Meistersinger, and Die Walküre—well contrasted, giving to the distinguished Chicago basso abundant opportunity to demonstrate his richness of voice, and splendid interpretation of the Wagnerian roles. Sokoloff made an interesting sequence in the excerpts from Tristan—first the King Mark monologue, then the Prelude establishing the love-mood, ending with the mounting crescendos of the Love Death in its culmination of beauty. The orchestra was in finest form; the conductor, in whom this emotional music arouses ever fresh inspiration, imparted to his audience the full splendor of these dramatic episodes.

Faithful to his responsibility to provide a hearing for new music and also true to his desire to promote the welfare of the American composer, Nikolai Sokoloff included in his program for the tenth concert-pair of the symphony season a work by Daniel Gregory Mason called, Chanticleer, a Festival Overture. Mr. Mason, who was present arose from his seat in one of the boxes, bowed in acknowledgement of the applause of the audience (and the orchestra) and was compelled to go to the stage to share with the conductor the warm appreciation shown for his interesting work.

Josef Hofmann was the soloist. He played the Chopin concerto in E minor, refuting the very suggestion of modernity, but compelling the enthusiastic admiration of his hearers by the delicate traceries of the phrase, the limpid beauty of the melodic line, the poetic suggestion in the exquisite loveliness of the Andante, the merry lilt of the closing rondo. Tchaikowsky's fifth symphony filled the second half of the evening, its surging emotion holding in firm grip the pulsing throb in the hearts of the hearers, for Sokoloff is par excellence a master interpreter of the music of the Russian composer. Time and again was the orchestra called to its feet; over and over again the rounds of applause filled the hall. Cleveland loves the Russian music and realizes that with its Russian conductor there is inspired reading of the hot-blooded score.

A. B.

Horowitz Arrives

Vladimir Horowitz, Russian pianist, arrived January 6 on the Majestic for his fourth American tour, which will include appearances from coast to coast. He opened his American season with a program at the White House, January 8, for President and Mrs. Hoover.

Mr. Horowitz has spent a busy autumn playing in England, Holland, Germany, Czechoslovakia, Hungary and Italy. He

appeared as soloist with orchestra under Mengelberg in Amsterdam and London, Molinari in Rome and Walter in Vienna. At the close of his tour here Mr. Horowitz goes to Havana and then leaves for his initial tour of South America. Mr. Horowitz will give his only New York recital of the season at Carnegie Hall, January 21.

Artists Everywhere

Paul Althouse started a transcontinental tour last month as a member of the Brahms Liebeslieder Ensemble. The artists opened in Toronto, Canada, on December 28, and close in Montclair, N. J., on January 30. In the interim many western cities will hear the singers, as their itinerary includes numerous appearances in many states.

Clarence Dickinson, Mus. Doc., gave a program at the Brick Church, New York, January 4, which included works by Gounod, Spohr, Mendelssohn, Novak and Widor.

Allan Jones has been engaged for a recital in Passaic, N. J., on January 19. This performance for the tenor comes the day before he sings for the St. Cecilia Club of New York City under the direction of Victor Harris.

Alexander Kipnis scored another triumph in two appearances with the Cleveland Orchestra in Cleveland on December 26 and 27, after his success at a recent Boston Symphony Hall recital.

Boris Levenson's Kaddish (prayer for the dead) was sung by Nina Koshetz at her Town Hall, New York, recital on January 4; the song is an integral part of the synagogue service, and in Mr. Levenson's setting was most impressive and much liked.

Mieczyslaw Munz played in Havana and Florida during the holiday week. He was scheduled to return last week to fulfill concert engagements in the east.

Henry F. Seibert gave a recital on New Year's Day at a home on Fifth Avenue, New York. On January 7 he played a return engagement on the new organ in the First M. E. Church, Yonkers, N. Y. January 8, in company with F. W. Riesberg, Charles M. Courboin, and Archer Gibson, Mr. Seibert played on the new Welte organ in Calvary Baptist Church, New York. January 9 Mr. Seibert resumed his weekly recitals at Town Hall, New York.

An audience of 4,000 attended the Christmas recital given by Mr. Seibert at the Westchester County Centre, White Plains, December 21; Albert Stoessel led the singing of carols. His Candlelight Service, December 28, in Holy Trinity Lutheran Church, New York, was also a notable affair.

Aileen M. Stephens, daughter of Dorothea Morgan Stephens, violinist and director of the Atlanta, Ga., Conservatory, was heard as soloist at the December concert of the institution, playing pieces by Valdez, Massenet and Sarasate. The young lady, niece of the late Geraldine Morgan, has won prizes in the past and is considered a leading violinist of the South.

Nevada Van der Veer's current engagements included appearances in Washington, D. C., Syracuse, N. Y., and Worcester, Mass., where she sang performances of the Beethoven Ninth Symphony, Saint-Saëns' Samson and Delilah, and the Messiah.

Clarence Cameron White, who is living abroad on a scholarship, sends greetings from Paris, saying that his opera is progressing favorably. Its performance will be looked forward to with interest.

Concert by Philadelphia String Quartet

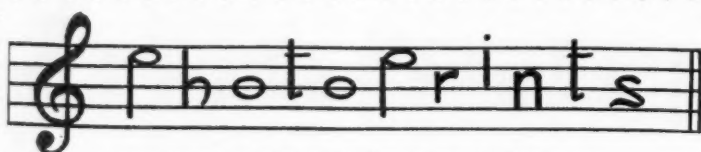
The Philadelphia String Quartet recently gave a concert at the home of Dr. Herbert Tily, conductor of the Strawbridge & Clothier Chorus, Philadelphia. The program comprised quartets by Haydn and Ravel, Fantasia on Londonderry Air (Bridge), Andante Cantabile (Tchaikowsky) and Pochon's transcription of Drink To Me Only With Thine Eyes. The members of the Philadelphia String Quartet are Arthur Bennett Lipkin, first violin; Dayton M. Henry, second violin; Sam Rosen, viola, and Benjamin Gusikoff, cello.

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The Seventh Annual Series of Competitive Auditions will be held during the month of March, 1931, and will be open to concert soloists who have not yet given a New York Recital reviewed by critics. Early in April the Final Auditions will be held by the Final Audition Committee of the Foundation which includes Walter Spalding, Harvard University, Chairman; Wallace Goodrich, Dean of New England Conservatory; Bruce Simonds, Yale University; and Adolfo Betti. All auditions will be held in New York. The Foundation does not pay travelling expenses for candidates.

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Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, must be filed not later than February 20, 1931.

Commemorating the Twenty-Fifth Anniversary of Etelka Gerster's Coming to America as a Member of the Faculty of the Institute of Musical Art

Frank Damrosch Invited the Noted Singer to Partake in the Auspicious Opening of His Conservatory—The Etelka Gerster School of Music Now Being Carried on by Diva's Daughter, Berta Gerster Gardini

In October, 1905, Frank Damrosch crystallized a long cherished dream when he opened the Institute of Musical Art in New York, of which he has been the able director ever since. It was through this dream of Doctor Damrosch's, and the magnificent donation of half a million dollars by James

worthy cause. The first home of the Institute was at 53 Fifth Avenue at the corner of Twelfth Street, occupied by the beautiful old Lenox mansion. In 1910 it was removed to a newly appointed building of its own on Claremont Avenue where it has been located ever since.

Dr. Damrosch left nothing undone to se-

well known in America as one of the leading singers of the Mapleson Opera Company." Mme. Gerster arrived in New York to take up her activities at the Institute on January 7, 1906. The school's second term had opened on January 3.

Among other prominent members of the faculty at that time one finds the names of

before the end of the year the figures had arrived at 468. This number exceeded all expectations.

It was Dr. Damrosch's aim not only to secure the best teachers for his school, but also to make the institution one of the most complete musical organizations of its kind.



FOUR EXCELLENT PHOTOGRAPHS OF THE LATE ETELKA GERSTER

cure what were considered the best teachers in every department of music to be taught in his school, and in his wide search he reached Berlin, personally requesting Etelka Gerster, an idol of the operatic stage, to come to America as head of the vocal department.

In the prospectus which was issued prior to the opening of the school and which announced most of the faculty one finds the following statement in regard to Etelka Gerster: "One of the most prominent teachers in voice culture and repertory in Europe;

Georg Henschel, Alfred Girraudet, Johanna Hess-Burr, Wilfred Klamroth, Emma Thursby, Mrs. Theodore Tate and Madeleine Walther, for singing; Helena Auguston, Arthur Hochmann, Anna Lockwood, Lily Sang-Collins, Sigismund Stojowski and Mrs. Thomas Tapper, for piano; Gaston M. Dethier, for organ; Percy Goetschius and Louis Victor Saar, for theory, and Georges Barrere, for flute. The lecturers featured were Walter Damrosch, W. J. Henderson and Henry Krehbiel. The pupil enrollment at the school's opening numbered 377, and

From the beginning not only the branches universally taught were included in the curricula, but attention was given to dramatic singing, choral work, chamber, orchestral and hand music, general and special pedagogy.

(Continued on page 27)

Loeb in memory of his mother, Betty Loeb, that a list of illustrious teachers was gathered to form the faculty of the Institute of Musical Art. To the original Loeb donation other gifts were later made, allowing a generous income for the promotion of this

Berta GERSTER Gardini

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Seasonal Grippe Forces Several Changes in Metropolitan Casts

Dorothee Manski, on Two Hours' Notice, Sings Highly Creditable Performance of Lohengrin—Ponselle's Illness Necessitates Substitution of La Gioconda in Place of Luisa Miller — Grete Stueckgold Replaces Mme. Kappel in Die Walkure—Lily Pons in Rigoletto Strengthens Fine Impression Made at Debut—Other Stars at Their Best

LOHENGRIN, JANUARY 5

With only two hours' notice that she must substitute for the indisposed Mrs. Kappel as Elsa in Lohengrin on Monday night, Dorothee Manski gave an exciting and highly creditable performance. Some slight nervousness did appear in her singing, but she revealed a full bodied soprano voice which subscribers will be glad to hear again and again, chiefly because of its great expressiveness in pianissimo. Miss Manski's acting, always competent, rose to real inspiration in the third act lyric duet and parting scene. Mr. Laubenthal, as Lohengrin, looked every inch a knight, and his new costume (including the beautiful winged helmet) became him so well as to deserve a note of praise all by itself. His singing was at its usual high level. The rest in the cast were easily adequate, Schorr making a vibrant and wicked Telramund, Mme. Branzell a perfect velvet-voiced Ortrud, and Andersen a King whose phenomenal range lent true royalty to the role. Cehanovsky as the Herald made the most of a small but distinguished role, and Karl Riedel conducted with spirit and authority.

RIGOLETTO, JANUARY 7

Lily Pons made her second appearance at the Metropolitan on Wednesday evening, this time as Gilda in Rigoletto. There was a capacity house in attendance, and enthusiasm reigned throughout the performance. Particularly after the Caro Nome did the new singer, whose debut was so sensational, receive a tremendous ovation, which kept her bowing and smiling for several minutes. There were countless curtain calls.

The fame of Lily Pons has spread like wildfire and doubtless such scenes of frenzy will continue for sometime. All the agility, ease and technical mastery displayed by this young artist were in evidence again, and it is necessary to add only that the Metropolitan has a real "find" in Miss Pons.

Armand Tokatyan sang the role of the Duke, replacing Lauri-Volpi. He looked well and sang with his accustomed skill and beautiful tone. Danise was cast as the jester and the other parts were in familiar hands, with Vincenzo Bellezza conducting.

LA BOHEME, JANUARY 8

The fourth of the season's La Boheme performances brought out the familiar cast, headed by Bori and Martinelli. The soprano's Mimi and the tenor's Rodolfo are two well known to require discussion. Both artists were in excellent voice and spirits. Nanette Guilford made an acceptable Musette, and the comedy element was well taken care of by Messrs. Scotti, Rothier and Pico. In other roles there were Ananias, Windheim, Malatesta and Coscia, and Vincenzo Bellezza conducted.

LA GIOCONDA, JANUARY 9

The epidemic of colds is still necessitating substitutions at the opera house. The sched-

uled Friday night performance of Luisa Miller was superseded by La Gioconda, with Leonora Corona in the title role in place of Rosa Ponselle. Miss Corona's portrayal of this role was admired several times last season, and on this occasion the American soprano again scored with her splendid singing and acting. Armand Tokatyan substituted for Lauri-Volpi in the leading tenor role, giving admirable account of himself. Faina Petrova was La Cica, and won hearty applause for her singing of her chief aria. The remaining parts were well taken care of by Tancredi Pasero, Giuseppe De Luca, Julia Clausen and Alfredo Gandolfi. Tullio Serafin conducted.

AIDA, JANUARY 10 (MATINEE)

Aida was repeated on Saturday afternoon, with Myrna Sharlow and Julia Clausen singing the roles of Aida and Amneris again, both having recently done them at a moment's notice owing to other singers' indisposition. Mme. Sharlow did exceedingly well by the role, her voice sounding rich and clear. Her essay was most convincing in every respect and she was cordially received. Mme. Sharlow is proving a valuable addition to the company, one of her assets seeming to be dependability. Martinelli, the Radames, in excellent voice, delighted his admirers, who gave the tenor a royal reception. Other roles were capably handled and Tullio Serafin conducted.

DIE WALKURE

Die Walkure was given on Saturday evening before a capacity audience. Grete Stueckgold replaced Mme. Kappel as Sieglinde and may be accredited with a fine performance, vocally and histrionically. Rudolf Laubenthal as Siegmund also gave a thoroughly convincing essay. In capital voice, Mr. Laubenthal was cordially received. Elisabeth Ohms sang Bruennhilde and Karin Branzell the role of Fricka. The performance was an enjoyable one, conducted by Artur Bodanzky.

Julia Seargeant Chase-Decker in New York

Julia Seargeant Chase-Decker, founder-president of the Music-Drama Dance Club of New York, now living in Cleveland, O., presided at the December 20 musicale at the Hotel McAlpin, New York, the affair being duly noted in leading periodicals. One of the holiday affairs of importance was the



Mishkin Photo
JULIA SEARGEANT CHASE-DECKER,
Soprano and Poetess

Musical and Tea given by her at Hotel Carteret, when music and poetry were provided for the guests, who included Mesdames Florence Foster Jenkins, Timothy M. O'Con-

nor, Leila Cannes, Hattie White, Carlo Polifeme, Katharine Evans von Klenner, George S. Jephson, Ruby R. Naisawald, Gavin D. High, Messrs. Curt W. Reisinger, Senator Hoar of Massachusetts, Miles I. A. Martin, Louise C. Woodruff, Dr. Ray of Berkeley School, F. W. Riesberg, etc. (Some of these are to be honor guests at the January 17 luncheon and dance at the Hotel McAlpin.)

Mrs. Decker is known as singer and poet, and was heard at her tea in both capacities, singing songs by Leoni, Speaks, Rogers, Besby, Del Riego, Dvorak and John P. Scott; her animated personality and appropriate expression in these made fine effect, and enthusiastic applause followed. Original poems by her included Lindbergh's Flight, Lindbergh the Conqueror, My Grandma's Dainty Chin, and Turkey Gobble, all of which were hugely enjoyed.

Some idea of Mrs. Decker's personal popularity may be gauged by the fact that she has written over a thousand letters since her Cleveland debut, where she went as a bride last June. Her frequent visits to New York, her native city, are occasions of enjoyment to her many friends, and similarly her annual stay in her country home, Montour Falls, N. Y., brings together many prominent musical and society people.

Albert Morini in New York

Albert Morini arrived in New York last week and is stopping at the National Republican Club. He is interested in bringing several noted artists to America and also in arranging European tours for American artists and organizations. It was Mr. Morini who had charge of the tours in Europe of the Westminster and Hampton Choirs, which were big European successes.

One of the artists whom Mr. Morini announced as having already reached America is Teresina, the great Spanish dancer, who not only has tremendous interpretative skill and fire, but youth and beauty as well.

Another artist who is coming the end of

January is Princess Leila Bederkahn, who is termed "the Orient's greatest dancer." Mr. Morini hopes to bring to America next season the famous Jack Hilton of London and his band, which promises to be one of the sensations of the season. Mr. Morini is remaining in America for several months.

National Association of Schools of Music Meeting in St. Louis

(Continued from page 5)

Brazleton, Gilbert R. Combs, John J. Hattstaedt, Dr. Earl V. Moore and Louise St. John Westervelt.

The report will be published in detail in the new booklet of the association, copies of which may be obtained upon application to the secretary, Burnet C. Tuthill.

The following officers were re-elected for the year, 1931: Harold L. Butler, president; Mrs. Franklyn B. Sanders, William C. Mayfarth, Earl Rosenberg and J. J. Landsbury, vice-presidents; Charles N. Boyd, treasurer; Burnet C. Tuthill, secretary. The standing committees are: Ethics, Frank H. Shaw, George A. Leighton and Donald Swarthout; Publicity, William MacPhail, Frederic A. Cowles and Phillip Greeley Clapp; Curricula, as noted above.

The program of the next meeting of the association will include a detailed consideration of courses leading to the degree Master of Music. L. B. C.

Munz Scores in Havana

Munz recently gave a recital in Havana, Cuba, at the Encanto Theater before a large and enthusiastic audience. His playing of works by Bach, Hofmann, Chopin, Liadow and Debussy and Liszt resulted in an engagement for next season as soloist with the Havana Philharmonic Society, under the baton of Pedro Sanjuan.

Rudolph Dunbar's Paris Triumph

Rudolph Dunbar, Negro clarinetist, gave an unusually beautiful program at the Salle Chopin (Pleyel) in Paris recently. It is seldom one sees such rapt attention by a large audience as Mr. Dunbar received. His virtuosity, purity of tone, and all-around musicianship have placed him in the front rank of artists abroad. An unusual number of critics from important newspapers were there. These critics paid him tribute the following day in their articles.

The Excelsior said: "A recital of clarinet was given by the colored artist, Rudolph Dunbar, who plays this instrument with a facility and with breathing powers that seemed inexhaustible. His playing of the charming Concerto de Weber, and the First Rhapsodie of Debussy, were perfect. Rudolph Dunbar has shown the real qualities of a musician."

The Comedia commented: "A recital of clarinet is rare. R. Dunbar played this interesting instrument with a beautiful sonority, a great finesse and with a perfectly poised manner on the concert platform." The Revue International De Musique said: "The Negro Clarinetist, Rudolph Dunbar, has given a recital at the Salle Pleyel, from which we are confirmed of his qualities of style and sonority of tone, which we already recognized at the Salle D'lena. Mr. Dunbar possesses a flexible musicianship of feeling very suggestive of poetry. He plays with a finesse and sincerity. The large public acclaimed him fervently."

The Débat commented: "This virtuoso has many qualities: solid technique of the fingers, good lips. His accents are carefully studied, and he phrases as an understanding musician. He played with a brilliancy the Weber Concerto, and interested us very much with his interpretation of the Debussy Rhapsody in which he realized the best success of the evening." The Courrier Musical said: "The clarinetist Rudolph Dunbar has given a recital. I hasten to say that Mr. Dunbar has expressed himself as a most comprehensive

musician; his accents and phrasing are with rare judgment. His interpretation of the First Rhapsodie of Debussy was the most interesting of all realized by him, during the evening."

And Maurice Dumesnil, eminent concert pianist, said in his criticism of Mr. Dunbar, in the French magazine, RIMD: "The young colored artist, Rudolph Dunbar, renewed and amplified his success of last season with a recital given at the Salle Chopin. A clarinet recital is in itself a rarity. But an eclectic and tastefully arranged program, such as Mr. Dunbar played, is also uncommon. He went from Mozart to Debussy, through Weber and Chopin, all played with fine qualities, a rich, fluent mechanism, and excellent appreciation for the different styles of the composers. He was recalled many times."

Felix Delgrange, noted impresario, has arranged an interesting tour, including Switzerland, Belgium, Holland and the French Provinces. Sometime next year, Mr. Dunbar will appear in New York, before he tours the southern cities of America. M. L.



RUDOLPH DUNBAR

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Before the New York Public

(Continued from page 12)

and orchestra. Written in the Russian's earlier and lighter vein, the piece is well within the comprehension of the average experienced concert-goer. It is lucid in form, straightforwardly melodious and the harmonization is not too "ultra." Needless to say, the orchestration is of the brilliant, ingenious brand that is second nature to this composer. The piano obligato (it forms an integral part of the orchestral score) is effective and at times brilliant. Thematically the Capriccio is distinctly Russian and there are reminiscences of his previous works as well as of other composers, both classic and modern. Stravinsky is a most impartial composer. On the whole the piece is a brilliant and effective concert number. The piano part received a spirited and intelligent performance at the hands of Jesus San Roma.

Plaza Artistic Mornings

The last of this season's Artistic Mornings at the Hotel Plaza brought, as participating artists, Lily Pons, Metropolitan Opera soprano; Albert Spalding, distinguished American violinist, and Luigi Albergini, flutist.

Miss Pons, whose recent debut at the Metropolitan was a sensational one, sang the Bell Song from Lakme and the Mad Scene from Lucia, in the latter of which Mr. Albergini contributed a flute obligato. Two encores were necessary to still the applause. Mlle. Pons displayed the same charm and fluency of voice and brilliant coloratura that won her Metropolitan success for her.

Mr. Spalding played pieces by Corelli, Padre Martini, Schumann, Mendelssohn, Sarasate, Albeniz-Spalding, Chopin and Moszkowski-Sarasate, in his familiar authoritative and artistic style, and was called upon for encores.

Mr. Albergini contributed well played solos by Mouget and Ravel, and also had to give encores. A capacity audience applauded the artists.

New York String Quartet, Assisted by Percy Grainger

An appreciative audience listened to the very interesting numbers presented by the New York String Quartet, with Percy Grainger, in the evening at Town Hall. The program consisted of the Beethoven C minor quartet; La Oracion del Torero, Joaquin Turina, and a piano quintet by Cyril Scott, given its first New York performance.

The Beethoven quartet served to show the artistic excellence of this group of players, composed of Ottokar Cadek, violin; Jaroslav Siskovsky, violin; Ludvik Schwab, viola, and Milton Prinz, cello. The unanimity of feeling for phrasing, tonal color and dynamics, the precision of attack, and the admirable balance and fusing of parts bespoke genuine individual musicianship and seasoned ensemble playing. The dominant mood was well struck in each movement and an excellent climax reached in the allegro. The swift tempo taken in the closing section was made truly exciting and it was carried through to a beautiful finish.

Most interesting were the weaving and inter-weaving rhythms and harmonies in the Spanish number by Turina. Subtle nuances and pulsating rhythms held one to its mood. It seemed over too soon; but therein may lie partly the reason for its great appeal. It is sweet music, but the composer was wise enough to leave almost a hunger for more instead of nauseating with an overdose. That it was thoroughly enjoyed was shown by the five recalls demanded by the audience.

The novelty on the program, however, was Cyril Scott's piano quintet. The four movements were labeled: Andante con esaltazione; Allegro grazioso ma non troppo; Adagio con gran espressione; Allegro con molto spirito. The English composer has a distinctly individual style of writing, despite occasional reminiscences here and there. The work has definite feeling, intense emotion, and exaltation. There was ample variety in mood and color throughout, the use of which, however, tended to lead to a feeling of repetitiveness which might have been avoided had the mood of each movement been more evenly sustained and the movements themselves more contrasted. Spots here and there were dilatory and it would have been more effective had the composer been a bit less protracted in what he had to say. On the whole, though, there was a freedom and sweep and a feeling for color that were gratifying. The allegro grazioso was very delightful, and the third movement contained some beautiful writing. The quintet of artists did it full justice in their interpretation. Mr. Grainger played the piano not merely as an added part to a quartet, but with fine sense of balance and proportions, subduing, blending, or accenting with the

feeling of the true artist. His tonal colorings were very beautiful and the piano phrases received their due importance without being exaggerated. The number was heartily applauded, and the artists were indeed deserving of the enthusiasm shown by the audience at the conclusion of the program.

JANUARY 9

Martha Baird

The first of an announced series of four Chopin recitals was given by Martha Baird at the Barbizon-Plaza in the evening. The gifted American pianist played the twelve Op. 10 etudes; the F minor Fantasy; the F sharp Impromptu; three Waltzes, Op. 34; the Barcarolle; the C sharp minor Scherzo and the Andante Spianato and Polonaise. The four recitals are to embrace some 100 compositions of the master, a feat which in itself is remarkable.

Miss Baird brought all her sterling pianistic and musical qualities to bear on the music of the king of piano composers, with results uniformly gratifying. The Etudes are faultlessly and brilliantly executed, the Fantasie was big and tragic, and, note, ye pianists, the difficult diverging octave passages, which are the terror of most of you, were thrown out without a blunder each time they recurred. The Barcarolle was given with charm and intensity, and the Andante Spianato and Polonaise was an ideal bit of the early Chopin style, with its delicate filigree work. Persistent applause brought final encores.

Biltmore Morning Musicale

Kathryn Newman, coloratura soprano, Mischa Levitzki, pianist, and Harrington Van Hoesen, baritone, were the soloists at the Biltmore Morning Musicale on Friday. Mr. Van Hoesen opened the program with three songs by Strauss, Munro and Loewe, which revealed the rich, sonorous quality of his voice and his style in interpretation. Later in the program, the baritone increased the favorable impression.

Miss Newman, a slight, charming young singer, made quite a stir among the audience through the agility and technical skill of her singing of an aria from I Puritani. This brought much applause and an encore. She was heard also in three shorter numbers, principal among which was the Beautiful Blue Danube. She bears watching! Frank La Forge was at the piano for both singers, who were also heard in a duet from the Magic Flute as the closing number of the program.

Mischa Levitzki scored high with the audience and justly so. His selections were happy ones, the Liszt etude de concert in D flat major and the Chopin polonaise in A flat major, Op. 53, bringing down the house. Other numbers by Ravel, Liszt and his own valse in A major, Op. 2, further charmed his listeners.

Lange Quartet

The Hans Lange String Quartet gave an all-Beethoven program in Carnegie Chamber Music Hall in the evening, the works played being a quartet, a string trio and a sonata for cello and piano, excellently interpreted by Percy Such and Frank Sheridan. There was much applause from a genuinely musical audience.

JANUARY 10

Boston Symphony Orchestra

The Boston Symphony Orchestra played an All-Beethoven program at Carnegie Hall on Saturday afternoon for a very large audience. The soloist was Myra Hess, in the G major piano concerto. The Egmont Overture was played before the concerto, and the seventh symphony after it.

Myra Hess scarcely needs praise at this time. She has long since won deserved recognition in America, as she has abroad, and in Beethoven she shows herself not only the virtuoso but the musician of understanding. That she feels the music is evident, and she conveys the depth of her feeling to her audience. The clarity of her touch, her careful and restrained use of the pedal, her dynamic control, and her powerful fortissimos, alternating with gossamer-like pianissimos, made her reading of the concerto a memorable one. Koussevitzky and Miss Hess were perfectly attuned in the interpretation of the concerto, and the result was poetic magnificence such as is rarely offered even in Carnegie Hall.

Florence Hardeman

Florence Hardeman, violinist, played a recital at Town Hall on Saturday afternoon. It was not the first time this artist had played in New York, but it marked her first recital. Her fine artistry was much appreciated and warmly applauded by an audience which almost filled the hall. Flowers to the artist well-nigh filled the stage.

The feature of the program was the first performance of the Turina Sonata in D, given with excellent technique and keen insight. The Lalo Symphonie Espagnole was well received and called forth as encore the Variations by Tartini-Kreisler. Two groups

of shorter numbers showed not only technical skill, but fine feeling for the composer's mood. Especially noteworthy were La Fontaine d'Arethuse by Szymanowski and Waves at Play by Edwin Grasse, which had to be repeated. Stewart Wille, at the piano, gave sympathetic support to the violinist.

Philharmonic Young People's Concert

The fifth and final of the series of Young People's Concerts by the Philharmonic, under Ernest Schelling, was given on Saturday morning at Carnegie Hall. As usual a large audience was in attendance and Mr. Schelling appeared as the soloist in the intermezzo and finale from his own Suite Fantastique, when Howard Barlow, assistant conductor in this series, directed the orchestra.

Works by American and English composers, including Purcell-Wood's Trumpet Voluntary, Delius' on Hearing the First Cuckoo in Spring, the scherzo from Vaughan Williams' London Symphony, Pomp and Circumstance by Elgar, Chasins' Chinese Sketches and Griffes to a White Peacock, completed the program.

Boston Chamber Orchestra

An eclectic audience gathered at Town Hall Saturday evening for the recital by the Chamber Orchestra of Boston under the direction of Nicolas Slonimsky. While the program material was not strictly speaking "first time" it carried some new ideas for those who are interested in the continued efforts to publicize the modern composer.

Mozart's First Symphony received due attention at the beginning and was quickly followed by Charles Ives' Three Places in New England. Of these, probably The Housatonic at Stockbridge was the most programmatic and colorful. Men and Mountains, by Carl Ruggles, a three-division opus of varied content, shared half of the second section with Robin Milford's Suite for Chamber Orchestra. This latter was indicative of the Elizabethan period despite its recent origin and so formed a refreshing contrast at this point of the entertainment.

The final portion comprised a Sinfonietta by Henry Cowell labelled Marked Passages, which did not, to this reviewer, appear to reach the high level of his Tone Clusters, heard here last year. The end of the eve-

(Continued on page 26)



The beauty of romance, and the romance of beauty—they entwine in the programs of Louise Arnour

She is a disease, but she truly sings,—how rare! She is a singer, but her every song unfolds a complete drama. Her repertoire is of the ages,—from the archaic "Legends" to the "Dernier Cri."

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W. J. HENDERSON in N. Y. Sun

JAN. 5—"LUCIA"

"MISS PONS proved to be a much needed addition to the company and the Metropolitan once again possesses a light soprano who may be counted upon to continue the active existence of certain old operas with heroines of fragile character and delicate utterance. She is slender and prepossessing, gifted with a voice of pure and pleasing quality and a technic far above the slovenly average of today."

JAN. 8—"GILDA"

"Miss Pons is Mr. Gatti's little Christmas gift from a kind providence."

1931's Gift to the Music World _____

Lily Pons

Coloratura Soprano

Metropolitan Opera Company

Her Sensational Debut in "Lucia" Followed by a Triumphant
Gilda in "Rigoletto"

"UNHERALDED by the usual publicity that precedes the advent of a new coloratura soprano, Mlle. Lily Pons, a twenty-six-year-old French girl, made her debut at the Metropolitan Opera House yesterday afternoon in 'Lucia di Lammermoor' and scored a truly sensational success.

"While she was singing her very first aria in Donizetti's florid opera it became clear to the audience that in Miss Pons the Metropolitan had acquired the rarest bird of the singing species—a genuine, honest-to-God coloratura soprano for whom vocal ornamentation is as easy and simple as breathing. Not even the great strain of a Metropolitan debut could mar Miss Pons' singing technique, which from first to last held no perceptible flaw.

"All the tricks of the coloratura trade seem to be at her effortless disposal; she climbed the ladder of the chromatic scale as nimbly and as accurately as an expert pianist, she negotiated difficult arpeggios and runs with no apparent concern, she hit E flat in alt square on the pitch, and she did all these with a simple charm and a complete absence of pose and ostentation.

"But Miss Pons not only provided a sensation for lovers of florid singing. She did something that also heartened lovers of good taste. For this slim young Frenchwoman, who looks like Lillian Gish, exhibited a consummate musical taste."

—Samuel Chotzinoff, *The World*.

"KNEELING humbly with bowed head, while tidal waves of applause swept over her after the third curtain of Donizetti's 'Lucia di Lammermoor' at the Metropolitan Saturday afternoon, Lily Pons, the youthful French coloratura soprano, must have felt like the heroine of some impossible romance, as the truth came home to her that her American debut had resulted in a sensational triumph.

"With less than three years' experience on the operatic stage, and that solely in provincial theatres of her native land, here she was at twenty-six hysterically acclaimed at one of the world's most famous shrines of song. Within the walls of the house that had harbored a Melba, a Sembrich, a Tetrassini, and before a public that had scorned many a highly-touted foreign celebrity, she, though totally unknown, had scored a signal victory. A polished and perfect legato, flawless phrasing, noteworthy breath control, and a distinguished feeling for style and melodic outline were among the concomitants that were always in evidence. Few singers of the day possess her mastery of messa di voce. There was a diminuendo trill in the 'mad scene' which would have done credit to the most illustrious of her predecessors, and the E in alt at the close was taken without a trace of effort, as were the dizzy top notes in the superbly sung 'Spargi d'amaro pianto,' with its deft treatment of staccati and chromatics. The Metropolitan needed a proficient new coloratura soprano and found one at this first Lucia offered on its boards in two seasons."

—Noel Straus, *Evening World*.

HEADLINES

**"LILY PONS CHEERED
IN DEBUT AS LUCIA**

Applause crashes from all sides; her personality pleases; she sang with marked tonal beauty."

—N. Y. Times.

**"LILY PONS MEETS
OVATION IN DEBUT
AT METROPOLITAN**

French Singer Evokes Demonstration in Mad Scene; Gatti-Casazza Joins Praise."

—N. Y. Herald Tribune.

"A NEW SENSATION."

—N. Y. World.

**"PONS ACHIEVES BIG
TRIUMPH IN DEBUT."**

—N. Y. Evening Telegram.

**"HAIL LILY PONS
IN OPERA."**

—N. Y. Evening Journal.

**"LILY PONS AS GILDA
GETS LONG OVATION**

Applause after 'Caro Nome' Aria Halts Action of Opera 3 minutes; She has 30 Curtain Calls."

—N. Y. Times.

"The vocal sensation of the year."—*Evening Journal*.

"There could be no doubt that the huge audience believed a real find had been made."—*Evening Telegram*.

"Mlle. Pons disclosed a voice of wide compass (high E had no terrors for her)."—*Evening Telegram*.

"She received her laurels in a mood of pleased surprise."—*Herald Tribune*.

"Her tones are always securely posed—in focus, as singers call it—and clarity and resonance naturally result. The voice itself, moreover, is fresh and birdlike and takes on an expressive and appealing color when the singer so wishes."—*Evening Journal*.



"AFTER her Caro Nome she received an ovation lasting ten minutes."—*Evening World*.

"Her singing of Gilda in Verdi's music actually crowned Mme. Pons with fresh laurels."—*Evening Journal*.

"The name of Lily Pons already has the kind of magic in it that fills an opera house."—*Evening Journal*.

"Like her principal aria, Caro Nome, hers will become a 'dear name' to patrons of the Metropolitan."—*New York American*.

"Her musical taste is a satisfying delight. She uses her voice as a fine musician uses an instrument."—*Evening Journal*.

"With perfect ease she moved gracefully to the E in alt, and the crescendo and diminuendo on the note were astounding. It is a great voice."—*Evening Post*.

"In all, Miss Pons was called before the curtain more than thirty times. Five hundred persons remained standing, including all the box-holders."—*Times*.

"Her singing of the Caro Nome had crystalline beauty of tone, cameo-like perfection in ornaments and staccati, and admirable taste and phrasing."—*Herald Tribune*.

"She has a perfect breath control, an uncanny ear which allows her no liberties in pitch and phrasing, and a musical intelligence which amounts to intuition."—*The World*.

"The Caro Nome at once revealed the singer's musicianship. The upper half of her range was flute-like and velvety, the control of her breathing unusual, and the pianissimi effects of uncommon beauty."—*Times*.

"Lily Pons, thou almost persuaded me to actually yearn for pure coloratura singing; yet, on the other hand, is it coloratura? Is it not perfectly co-ordinate lyric singing, bel canto, skyrocketing above the staff?"—*Evening Post*.

"The triumphs of Miss Pons, one of Mr. Gatti's most fortunate importations, continue at the Metropolitan. Even more sensational than the success of her debut was her reception as Gilda in Rigoletto. A roar of ecstasy filled the house and upheld an undiminished clamor for ten minutes."—*The World*.



Management for Mlle. Pons

METROPOLITAN MUSICAL BUREAU, Inc.

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Columbia Concerts Corporation of Columbia Broadcasting System.

Before the New York Public

(Continued from page 23)

ning's music was reached in Mozart's Musical Joke (K. 522).

Owing to the broadcasting of several sections of the program prior to the commencement of the Symphony, the recital assumed a rather informal air, Mr. Slonimsky repeating the compositions in their proper places and announcing them as he proceeded. By and large the organization proved a worthy group and one that is to be thanked, together with its aspiring leader, for the music given.

Paul Robeson

At Carnegie Hall, in the evening, Paul Robeson, Negro baritone and dramatic actor, engrossed a large and appreciative audience with one of his characteristic recitals. The program was, for the most part, composed of idiomatic negro music, but it also contained classic numbers by Beethoven, Mozart, Purcell and Schumann. The popular Two Grenadiers, by Schumann was sung in exemplary fashion.

All the qualities that have made Robeson an international name in the world of song were amply in evidence. They were fullness and richness of voice, irreproachable enunciation, deep insight and intensity of expression and dignified musicianship. Many encores were demanded and given, with the result that numerous spirituals were added to the printed list. Lawrence Brown played able accompaniments and joined his voice to that of the concert giver in one of the encores.

JANUARY 11

Manhattan Symphony

An audience of good size attended the Sunday evening concert of the Manhattan Symphony Orchestra, Dr. Henry Hadley, conducting, with John Powell, pianist, and Inez Barbour (Mrs. Hadley), soprano, as soloists.

The program follows: overture, In Old Virginia, Powell; concerto in D minor, Op. 23, MacDowell, soloist: John Powell; Ravel's Scherzade aria, soloist: Inez Bar-

bour, and Capriccio Espagnol, Rimsky-Korsakoff.

The Powell overture, abounding in familiar southern tunes, is an effective work, which has been heard here before, and which should be heard more frequently. It is well orchestrated and the orchestra gave it a worthy reading. The audience was warm in its reception of the overture and both Mr. Powell and Dr. Hadley were obliged to respond to many recalls. Then Mr. Powell made his re-appearance and gave a polished rendition of the MacDowell concerto, revealing fluent technic, beautiful tone and poetic feeling. Again he was the recipient of much applause.

Mme. Barbour, too, came in for a goodly share of the evening's honors. She sang the Ravel aria, (which presents many difficulties) most artistically, with a clarity and richness of tone, fine phrasing, and intelligence in interpretation that called forth appreciation. The Rimsky-Korsakoff, beautifully played, closed the program.

New York Chamber Music Society

The special novelty of this concert of the "Beebe Chamber Music" as it is familiarly known (Carolyn Beebe is founder-pianist-manager) at Hotel Plaza, was Philip James' suite on a Greek scale, containing much of interest, along with considerable puzzlement. Sinigaglia's romance for strings and French horn, and Austin's songs for low voice, Love's Pilgrimage, were the remaining novelties. Fraser Gange sang the songs with nobility of voice and characterization. Brahms' C minor quartet, a Pienne pastorale, Roussel's Divertissements (piano and wind instruments), and Memories of New Mexico by Natalie C. Burlin, (a dance and religious chant), constituted the remainder of the program. Some of these had been previously heard.

E. Robert Schmitz

On Sunday evening E. Robert Schmitz gave a piano recital at the Barbizon-Plaza, returning to the New York concert stage after a long absence, during which he toured Europe and the Orient. His program consisted of Bach, Chopin and the moderns, the moderns being Bartok, Hindemith, Debussy and Ravel.

Bach was represented by three preludes and fugues from the Well-Tempered Clavichord, and the Bach-Liszt organ prelude and fugue in A minor. Schmitz is one of the



Cosmo News Photo Co.

THREE NOTABLES ARRIVING ON THE S.S. MAJESTIC

Left to right: Tito Schipa, Vladimir Horowitz and John McCormack, photographed on January 6 upon their arrival in New York on the S.S. Majestic. Schipa returned from appearances in South America and at La Scala to join the Chicago Civic Opera Company. Horowitz will give his only recital of the season at Carnegie Hall on Wednesday evening, January 21. McCormack gave his New York recital at Carnegie Hall yesterday, January 16.

modern pianists who give Bach his due by playing his preludes and fugues from the Well-Tempered Clavichord, thus rescuing them from the realm of school exercises to which they have so unjustly been relegated. He plays Bach with force, rhythm, expression and evident affection.

Thus, too, Chopin, whose splendid B minor sonata was interpreted with such linear breadth that one felt, indeed, "the greater Chopin." In it the counterpoints were brought out quite as clearly as the melodic simplicities, and the whole structure was cemented together into a majestic, highly decorated monument to beauty.

Which was all the worse for the Bartok and Hindemith which followed, for whatever quality this music may have, it surely may not be termed beauty. To be specific, the Bartok was from his suite, Op. 14, No. 3; and the Hindemith also from a suite—Opus 37—Nos. 1, 2, 3, 4, 12, 13, 14. And to be further specific, this music is so formless, and based upon such indefinite mood and themes, that one does not know when one piece leaves off and the other begins. For which reason the pianist was robbed of well-deserved applause for his playing of it. There were several hesitating hand claps, but nobody seemed to know whether it was the middle of a piece or the end of it, or what, or where, and there was a sigh of relief when the recognizable classicism of the modernist, Debussy, was reached.

Debussy and Ravel, as Schmitz plays them, are a delight. There were numerous Debussy encores, and the audience went away at last only because Schmitz would play no more.

Josef Hofmann

The wizardry of Josef Hofmann once more held a vast audience spellbound at

Carnegie Hall on Sunday afternoon, and it was not until the clock neared six that his ecstatic admirers were content to leave the hall. Knowing that at the conclusion of his printed list another impromptu recital would be demanded of him, Mr. Hofmann remained seated at the piano and played as many encores as he intended to give, thus wisely saving himself the customary perambulation to and fro.

At the pinnacle of his powers, Mr. Hofmann projected piano playing which, for accuracy, dynamics, speed, tonal nuance and any and all pianistic qualities that can be thought of, was simply amazing. Year after year this "wonder man" of the piano seems to become more wonderful; in his case the passing of the years seems to augment his powers. But then, was he not the original musical phenomenon of modern times?

The offerings at this, his first New York recital of the season, were d'Albert's arrangement of Bach's D major Prelude and Fugue; Schumann's F minor Sonata; Chopin's F minor Ballade, C sharp minor Nocturne and E major Scherzo; Doorsky's (Hofmann's nom de plume) East and West and The Sanctuary, and Godowsky's paraphrase on themes from Die Fledermaus (the Bat) by Johann Strauss. To the three Chopin numbers were added five encores by the same composer.

It is superfluous at this late date to go into details as to the performance of the various numbers. Mr. Hofmann brings to all he plays the deep insight of the grand master, a technic of almost miraculous perfection and every grace of touch, nuance and phrasing known to the pianist's palette. Special mention might be made of the seldom played E major Chopin Scherzo, which was played with the most captivating grace and delicacy, the same composer's F minor Ballade, which was given with tragic grandeur, and the Godowsky transcription, the enormous difficulties of which were mere child's plays under the Hofmann fingers.

Teresina

Teresina, the young Spanish dancer who has recently had a series of successes in Paris and Barcelona, from where she hails, made her American debut at Town Hall on

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Lily Pons

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Chicago Tribune—"MAGNIFICENT PERFORMANCE"

New York Times—"RHYTHMIC FIRE AND SPLENDID ENERGY"

Sioux City Tribune—"AN UNFORGETTABLE INTERPRETATION"

European Representative: George Albert Bachaus, Berlin

Sunday afternoon, the affair being a benefit. A capacity audience gave Teresina an enthusiastic reception. She is young, attractive and has a radiant personality which easily charmed her audience. Teresina, also, has grace of body, hands, feet and head and a facial play of moods that is interesting. The embodiment of spirit and animation, her various dances revealed several sides of an arresting art. The audience liked her and demanded many dances repeated.

In between Teresina's numbers, Georges Lebenzon was heard in piano solos by Spanish composers, and there were also several guitar solos. The offering was generally colorful and entertaining. Teresina should have a vogue of her own.

Philharmonic Orchestra

Huge was the audience that gathered for the Sunday matinee at the Metropolitan Opera House, where Arturo Toscanini and the Philharmonic Orchestra repeated their Wagner program heard previously at Carnegie Hall.

And the hugeness of the assemblage on Sunday was matched by the degree of its enthusiasm. The ovations for the conductor and the players seemed to have no limit.

Toscanini again gave his familiar intense and vivid readings of the Prelude to Lohengrin, Overture and Bacchanale from Tannhäuser, Siegfried's Rhine Journey from Götterdämmerung, Prelude and Liebestod from Tristan and Isolde, and Prelude to Meistersinger.

Mary Wigman

Following appearances in Philadelphia and Washington, Mary Wigman returned for her fifth New York recital at Jolson's Theater on Sunday evening. The eminent German dancer was greeted by another capacity audience which, judging by the enthusiasm following every number, thoroughly appreciated her eminent art.

Commemorating Gerster's Coming to America

(Continued from page 21)

gogy, the training of supervisors for public schools, and lectures on historical and critical subjects.

The subject of vocal culture at the Institute included the following: ear training, dictation, pianoforte, elements of music, musical notation, language (Italian), and attendance at lectures, rehearsals, recitals and concerts. Certain it is that Etelka Gerster was the fitting person to oversee the carrying out of Dr. Damosch's ideals in the field of singing at his school. She had had the world at her feet, as one of the greatest artists of her time, and even today there are those who remember her singing as being the incarnation of all that could be hoped for, from the standpoint of both technical perfection and high artistic standards.

Briefly to review Mme. Gerster's career one finds that she was born in the little town of Kaschau, Hungary. Her love of music was fanned by the success which her sister, Berta, was enjoying in her public career. Finally overcoming her mother's opposition to her singing, Etelka was taken under the tutelage of Mathilde Marchesi in Vienna. In January of 1876 she made her debut at the Teatro della Fenice in Venice, as Gilda in Rigoletto, and on which occasion Verdi was so impressed with her work that he undertook to coach her in his operas. This success was followed by an engagement with the Italian Opera Company, which was then under the direction of Carlo Gardini, destined to become her husband. In 1877 Gardini opened a season of opera at Kroll's Theatre in Berlin, and Etelka Gerster was the first evening's prima donna.

In June of the same year she was at Her Majesty's Theatre in London and the next season, 1878, saw her triumphs in America. She made her debut as Amina in Sonnambula on November 18, being then only twenty years old. She became the idol of the American public and returned many times with the Mapleson organization. She also appeared in concerts, and records show that, on October 10, 1879, she sang for a benefit of the German Hospital and Dispensary, at which Leopold Damosch was the conductor and Walter Damosch the accompanist.

She retired from the operatic stage at a comparatively early age, thirty-one, having by then already won the fame and esteem of two continents. In 1896 she opened the school of singing in Berlin which bore her name and which has become internationally known. The school was in a thriving condition when she left it for a short time, to come to assume her duties at the Institute in New York at the request of Dr. Frank Damosch. On leaving America, again to return to her school in Berlin, Mme. Gerster left in her place to carry on her work three of her artist-pupils: Madeleine Walther, Leontine de Alma and Mme. Niessen-Stone.

Today the tradition of this celebrated school of singing is being carried on by Etelka Gerster's daughter, Berta Gerster Gardini, who two years prior to her mother's death had taken over the Gerster school in Berlin. Mme. Gardini not only has the heritage

which her mother left her, but through her many diversified musical activities in Paris, Berlin and Italy, is also exceptionally equipped with the complete knowledge of opera, concert and oratorio repertoire. For many years Mme. Gardini was herself on the operatic stage, making her debut in Gilda, the same role which first starred her mother, in 1916 at the Berlin Civic Opera, known at that time as the Charlottenburg.

Leopold Schmidt, the great German critic, who had heard Etelka Gerster sing many times, and who had said of her that "there are some things too delicate, wondrous, too perfect ever to be repeated," was known to have said, on hearing Mme. Gardini sing, "that he has as a student had been present at the triumphal debut of Etelka Gerster, was so touched on hearing the daughter sing that tears welled in his eyes, for he saw in her the reincarnation of the mother both as a singer and an actress."

Not only has Mme. Gardini inherited the knowledge of the marvelous voice technic which was Gerster's, but also her understanding of opera—an understanding which has left its imprint on all those who heard her and which was recently recalled to mind by the comment of W. J. Henderson in the New York Sun when he mentioned Etelka Gerster as being one of the only two coloraturas who to his mind could stir him emotionally. As for the impression that her technical mastery made even today, we find Leonard Lieblich, in the American, recalling the "Gerster's scintillant vocal brilliancies and pyrotechnical duels with the flute."

It is not to be marvelled at, then, that with such a tradition, Berta Gerster Gardini is successfully carrying on the Etelka Gerster School in America, from which there constantly go forth singers with sound musical knowledge.

Bartlett-Robertson Program

Ethel Bartlett and Rae Robertson will play two compositions dedicated to them at their two-piano recital at the Barbizon-Plaza Concert Hall on January 19: Hardanger, written by Arnold Bax "with acknowledgments to Grieg"; and Newcastle Dance, by Hubert Foss. Both will have first New York hearings on this occasion. This is the fourth composition which Bax has dedicated to the pair, others being the sonata for two pianos, The Poisoned Fountain and The Devil That Tempted Saint Anthony. The program will also include the sonata in G major of Bach, the fantasia and fugue in G minor of Bach, the variations on a Theme of Haydn of Brahms, Debussy's Linderaja, De Falla's Danse Rituelle de Feu, arranged by Mary Howe, the Schumann-Debussy Study in Canon Form, the Mendelssohn-Corder Bee's Wedding, and the Strauss-Schulz-Evler Blue Danube Waltz adapted for two pianos by Abram Chasins.

Chicago Opera's Boston Season

The annual Boston stagione of the Chicago Civic Opera Company will start on January 26 and will continue to February 7. It will be held at the Boston Opera House, under the auspices of the Boston-Chicago Opera Association. The first opera to be performed will be Lohengrin. Camille, by the American composer Hamilton Forrest, which had its premiere at Chicago recently will be an interesting feature. Mary Garden will again appear in the title role. Other works to be performed are: Wolf-Ferrari's Jewels of the Madonna, de Falla's ballet, L'Amour Sorcier, Verdi's Masked Ball, Massenet's La Navarraise and Le Jongleur de Notre Dame and Smetana's The Bartered Bride.

Irma Swift Studio Notes

Irma Swift, well known teacher of voice, recently presented several of her pupils in the first of a series of class lessons to be given at her studio for the purpose of acquainting the students with the progress of their fellow pupils. Those participating were: Estelle Reitze, Leila T. Moses, Diana Lind, Gertrude Eberwein, Harriet Bloom, Mary Lancto, Mary Dunstadter, Cecile Levant, Alysse Reiley, Dorothy Lauro, Tessie Hartman, Ruth Greeley, Mary O'Donnell, Gene Deutsch, Thelma Horan, Gertrude Peters, Sophie Cohan, Gertrude Meagher.

Taylor and Mason Works Over WEAF

The regular Sunday broadcast of the National Oratorio Society, Reinald Werrenrath, conductor, presented on January 11 a program which included, Songs of the Countryside (Daniel Gregory Mason); and two Deems Taylor numbers, namely his settings of The Chambered Nautilus and The Highwayman. Selma Johanson, soprano, and Edward Wolter, baritone, were soloists in the Songs of the Countryside; for The Highwayman there was but one soloist—Mr. Wolter; and the Chambered Nautilus featured no soloists. The ensemble, which took part in all the numbers, comprised: Miss Johanson, Katherine Palmer, Gladys Brittain, Mary Merker, Alma Kitchell, Paula Heminghaus, Georgia Graves, Jane Williams, Harold Branch, Henry Shope, Robert Helman, Steele Jamison, Darl Bethman, John Westlake, Earl Waldo and Charles Pearson.

Much has been said in these columns anent the quality of these programs which Mr. Werrenrath presents, but, at the risk of being repetitious, it may be said that for genuine musical worth the radio offers nothing better. The singing, both choral and solo, is such as might be expected under Mr. Werrenrath's eminently able direction, and the success of this hour speaks for itself. The time of broadcasting is from one to two o'clock, Sundays, and the station, WEAF.

Dellera Coached Lily Pons

When Lily Pons was preparing for her debut at the Metropolitan Opera, Mr. Gatti-Casazza placed her in the hands of Riccardo Dellera with whom she coached Lucia, Rigoletto and The Barber of Seville.

Kononovitch Pupil to Give Concert

On January 19, at the Madrigal Society in Yonkers, N. Y., Nicholas Mavrikes, violinist and artist-pupil of Harry Kononovitch, well known teacher, will give a concert with Annette Cohen as his accompanist.

Ransome Returns

Edward Ransome, Metropolitan Opera tenor, returned recently from Europe and will soon make his first appearance of the season at the opera.

Callaway-John Returns

Jencie Callaway-John, the American soprano, who has been in Italy, returned recently and is now located at her New York home.

Son Born to the Nordens

Mr. and Mrs. N. Lindsay Norden, of Germantown, Pa., announce the birth of a son, Warren Everett Norden, on January 5.

ANNOUNCEMENTS

The GAELIC SYMPHONY in E Minor, opus 32, Based On Old Irish Airs, by MRS. H. H. A. BEACH. Featured at the Concert of the Manhattan Symphony Orchestra.

Dr. Henry Hadley, Conductor Sunday Evening, Jan. 25, 1931, at Mecca Temple, New York.

Dr. De Koos Arrives in New York

Dr. G. De Koos arrived in New York on January 10 after a stormy passage on the Europa, and will spend three weeks at the Buckingham Hotel. Dr. De Koos needs no introduction to the American public, being one of the outstanding managers of Europe and qualified to arrange European tours for American artists. He represents many of the world's greatest musical artists and has been successful in arranging tours for them. Dr. De Koos also is in close touch with the leading American concert managers, and has affiliations with many local concert managers abroad.

Shelton at Town Hall January 31

Edgar Shelton, American pianist, who made an exceedingly favorable impression at his two New York recitals last year, is scheduled to appear again at Town Hall on Saturday evening, January 31. He will present a program well worth hearing made up of numbers by Bach-d'Albert, Schumann, Ravel, Prokofieff, Albeniz, Chopin and Liszt.

Roxy Symphony Augmented

The Roxy Symphony Orchestra, under Erno Rapee, has now been augmented by thirty men, including eight French horns, five trumpets, four percussions and two harps. The regular Sunday symphonic concerts will be broadcast over station WJZ at eleven o'clock instead of at two as formerly.

Van Vliet's Dates

Cornelius Van Vliet has been engaged to appear in recital before the Music Club of Birmingham, Ala., on March 7. The popular cellist will also play for the Mississippi State College for Women at Columbus, Miss., on March 9.

Wigman Recital, January 25

Mary Wigman's next dance recital will be at the Chanin Theater on West 46th Street on Sunday evening, January 25.

Russell-Fergusson Sailing Soon

Heloise Russell-Fergusson will visit St. Louis for a few days before sailing for her home in Scotland.

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MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK JANUARY 17, 1931 No. 3649

Unsuccessful musicians believe in luck.

Many music supervisors need supervision.

Wagner got \$800 from his publishers for Tristan and Isolde.

Men may come and men may go, but music will live on forever.

An accompanist is one who is supposed to shoulder the blame for the singer's mistakes.

After Mme. Melbrich, prima donna, had talked about herself for about half an hour to a gentleman at an afternoon tea-musical, she expressed the opinion that he was a wonderful conversationalist.

Astrologists may not know it, but this part of the map will be strongly under the sign of Wagner next month, when (on February 6) the regular annual cyclical performances commence at the Metropolitan Opera House.

We now have noiseless typewriters, noiseless pianos and noiseless violins. If somebody would kindly invent a noiseless way of practising vocal arpeggios, we should like to send it to the young lady student in the next door apartment.

After hearing Henry Cowell's "tone-cluster" concerto recently in the Cuban capital, one critic of that city (and his style of reviewing is not held up here as a good example) writes to the MUSICAL COURIER: "I still prefer a good Havana cigar."

Johanna Gadske is not one of the singers who profess to believe that opera is dying out. But she does believe that it is too expensive at the present time to make it popular among the masses. She recommends that seats at moderate prices should be placed at the disposal of people of moderate means. A suggestion which smacks of wisdom!

Beginning January 26, Boston will have a fortnight's visit from the Chicago Opera, and be reminded again that the Hub used to have a lyric company of its own and allowed it to fail for lack of proper interest and patronage. Time was when Boston could say to Chicago: "But look at our symphony orchestra." Now Chicago has an orchestra of its own fully as good as that of Boston.

At the recent Cleveland, Ohio, meeting of the American Association for the Advancement of Science, Dr. White (director of research and acoustics of the American Steel and Wire Company) said that the noises of our great cities are pitched in distinctive musical keys. London's, he declares, is in B flat, Chicago's is in E flat, and the roar of New York is in A flat. Previous to the learned gentleman's discovery, we had always considered the din of this city to be pronouncedly sharp.

When Paderewski recently played the Boarding School—pardon, the A major polonaise of Chopin as an encore at Carnegie Hall, there must have been a great number of young ladies present who are taking "instrumental" at various girls' seminaries, for, from the first note of the piece countless fair young bobbed heads began to bob rhythmically and knowingly, and the bobbing ceased only with the closing chord. Well, Paderewski gave them a good lesson on their favorite piece, and now all they have to do is to try to play it as he did.

Substituting for the vacationing Serge Koussevitzky, Henry Hadley is conducting the Boston Symphony Orchestra concerts in its home town this week. That city will doubtless extend a hearty welcome to its own gifted son, who has won his spurs at the head of orchestras in San Francisco, Cincinnati, Buenos Aires, New York, Tokio, and numerous other distinguished localities. At present Mr. Hadley leads his own organization in New York, the Manhattan Orchestra, and has built for its series of Sunday evening concerts a large and devoted following.

Tomorrow, Sunday, Arturo Toscanini will conduct his last concert here for the present, and take a short vacation, resuming his baton with our Philharmonic on February 26 and finishing out the season at the head of that orchestra. During Toscanini's absence, Bernardino Molinari will act as conductor. In Philadelphia, too, its regular orchestral leader, Leopold Stokowski, is taking his mid-winter rest, and metaphorically handing over his baton to Ossip Gabrilowitsch. These shifts and migrations have now become a regular part of symphonic life in America.

Seven years ago it was suggested in these columns that the ridiculous gilt monstrosity which purports to be a monument to Enrico Caruso had been disfiguring the lobby of the Metropolitan long enough, and had been seen by all who conceivably wanted to comment upon its ugliness. Certainly a thing like that is anything but a tribute to the memory of a great artist and a fine man. Either the Metropolitan powers that be do not read these columns, or, if they do, they did not see fit to heed the above admonition, for, alas, the awful bust is still there and is still continuing to draw opprobrious comments from between-the-act promenaders.

Not often does Josef Hofmann leave his directorial post in Philadelphia in order to give a piano recital in New York, but whenever he does so the event becomes one of the great musical experiences of the season in the metropolis. Last Sunday, Hofmann appeared at Carnegie Hall and demonstrated to a large audience of old and new admirers that his art still entitles him to a place among the immortals of the pianistic Olympus. In depth of musicianship, authority of interpretation, and mastery of technique—astounding even in these blasé days—Hofmann continues to tower majestically as an exponent of the highest and finest phases of the art of piano playing. A tremendous master, a unique musical mind, a genius of the keyboard!

The Munich Festival

Once again Munich announces its festival plays, which are to be held from July 18 to August 25, with Wagner performances in the Prince Regent Theater and Mozart performances at the Residence Theater. It will be recalled that the Prince Regent Theater was built about thirty years ago as a belated recognition of Wagner's genius. The good burghers of Munich refused Wagner any support when the Bavarian king urged it upon them, and Wagner was forced to take his festival plays to Bayreuth. Later on, Munich awakened to the error of its ways and the Prince Regent Theater was built to give the Wagnerian festival, as it does every year in a most magnificent manner. In addition to the Wagner works this year Palestrina (Pfitzner) and Rosenkavalier are to be given.

The Residence Theater is very ancient and one of

the most charming examples in the world of the rococo style of the olden time. It is a most charming little place and carries with it the atmosphere of the days when Mozart was writing his immortal masterpieces. His works are given there under ideal conditions which can be duplicated nowhere else in the world. One reports all of this with pleasure. We cannot have too much of the festival spirit in modern music life, and the selection of Wagner and Mozart as the leading composers to be heard in the festivals is a happy one.

For More Piano Playing

E. C. Mills and Franklin Dunham, president and educational director of the Radio Music Corporation, have evolved and developed a plan for encouraging personal participation in music. It will consist of a series of piano lessons given over WEAF and WJZ and chain stations on Tuesdays and Saturdays throughout the year. A beginning was made on Saturday, January 10, with a program by Paula Hemminghaus, Carl Friedberg and Geoffrey O'Hara, Alois Havrilla announcing. This program was introductory, intended merely to "get people interested in the hour." After a few weeks of this, the piano lessons will begin.

The promoters of this plan explain that they fully realize that piano cannot be taught by radio. That is not the intention, which is to give young people (or adults) an insight into the pleasure which may be derived from playing a few simple chords—a simple tune—for themselves on their own piano, instead of merely listening. Mr. Mills declares it to be his convinced opinion that this simple start will bring about a desire for real music lessons with a real teacher, and will lead, ultimately, to widespread personal participation in music-making.

Mr. Mills bases his hope for the success of this endeavor upon the fact that certain elements of piano playing are simple. He believes that, when beginners discover that they can make a little music quickly and without much effort after a single lesson, they will wish to know more, will take the work seriously, and may then be induced to turn to the drudgery of scales and exercises. Especially is it desired to gain the student's interest first, afterwards giving him or her an understanding of the difficulties to be encountered in acquisition of real technical efficiency.

It is no doubt a fact that much may be done with the piano by a musical talent practically untrained. Our trouble has been, in recent years, that this approach to music has been neglected. It has been so easy to switch on the radio machine and bring in music far superior to any possible to the amateur, that people have let their pianos stand idle—at least, it is so reported.

Yet, the real thrill that comes from music is often from personal music making. Even if this amounts merely to the playing of an accompaniment for a popular song, there is a thrill attached to it that is not always to be obtained from music made by a radio loud speaker. This depends, of course, upon the sort of music the radio has to offer, and also upon the amount of such music to which one has been listening. One becomes weary of even the best of things.

Self-expression has been much talked of—too much. It is a word that has become almost meaningless because its normal meaning has been so greatly stretched to satisfy the demands of publicity writers. With regard to music, "personal participation" is a better term—"do it yourself." Strange as it may seem, people entirely without musical training like to "pick out" a few chords or tunes on their piano. It is, no doubt, often the case that these music lovers progress no further because their efforts are not "joined up" with serious study. They find that teachers have no respect for their amateurish efforts and start them with educational methods entirely unconnected with these efforts.

Piano teaching for this class of students is being developed in a manner that will bring about no break in the continuity, from the unguided effort of the beginner to advanced technical ability. The NBC intention is to encourage this sort of private teaching. With a few chords, tunes and accompaniments to start with, the music lover, in the hands of properly equipped private teachers, will progress without break to more advanced performance. This will depend upon the teachers. Certainly the teachers will do well to work in sympathetic unity with the National Broadcasting Company and the great nationwide "hook-up" which will give these piano lessons to everybody in America who is interested. The success of the plan will depend ultimately upon the private teacher.

VARIATIONS

By the Editor-in-Chief

Everyone tells us to be cheerful these days and to look ahead optimistically into the future of music.

Very well then, let us disregard the current (still somewhat depressed) period and peer into the possibilities of the coming musical spring. Here is a forecast for the sunshiny and leafy months soon to arrive:

April

Metropolitan Opera stars will sing their New York farewells, throw kisses, and promise to come back next season.

Threats will spread that several out of town orchestras intend to disband unless the 1931-32 guarantee fund is forthcoming promptly.

Some ministers will denounce jazz.

Some opera singers and concert artists will sail for Europe.

Critics will resume social relations with their families.

There will be talk of improving the quality of the music heard over the radio.

May

The rest of the migratory opera singers and concert artists will sail for Europe.

Mary Garden will give out an interview in Paris, telling how little she weighs.

There will be a recital in Carnegie Hall, but the audience will be at the ballgame.

A singer not reengaged at the Metropolitan, will tell the European newspapers that America is unmusical.

There will be talk of improving the quality of music heard over the radio.

Some minister will denounce jazz.

June

There will be editorials pointing out the value of Stadium concerts.

The music journals will print pictures of artists in costumes that suggest bathing, golf, mountain-climbing, motoring, tennis, fishing, croquet, and beanbag playing.

Jeritza will have cabled differences with a rival prima donna at the Smyrna Opera.

Musical conservatories will have graduation exercises and send forth battalions of dazed young musicians into a cruel world.

Musical advertising posters on the walls of the Metropolitan and the concert halls will look like curiosities.

Musical critics who cannot leave town, will look their hatred.

There will be talk of improving the quality of music heard over the radio.

Some minister will denounce jazz.

July

The music journals will print pictures of artists in costumes that suggest bathing, golf, mountain climbing, motoring, etc.

American music critics attending European festivals will tell our papers that American opera and orchestral performances are better than those abroad.

The Sunday rotogravure sections will show pictures of musical artists in pajamas, at Lido.

Letters will be written to the dailies complaining of the programs at the Stadium.

Over 2,000,000 persons will attend a concert at the Hollywood Bowl.

Postcards received in America from musicians touring Europe will show beer-steins and liquor-bottles, and bear the taunt, "Wish you were here."

There will be talk of improving the quality of the music heard over the radio.

Some minister will denounce jazz.

August

Music journals will print pictures of artists in costumes that suggest bathing, etc.

There will be talk of improving the quality of music heard over the radio.

Some minister will denounce jazz.

Richard Strauss has a biting sense of humor. When he was being importuned to make his American tour not long after the war he was dissatisfied with the offered fee. "Caruso gets much more," he objected.

"That is true," he was told, "but you cannot compare him to yourself. They make a circus of Caruso in America."

"Well," replied Strauss, "make a circus of me."

The intermediary cabled for authorization to

promise an increase of the original figure, but when it was granted and he visited the composer a few days later with a revised contract, Strauss asked him twice as much as the new sum.

Nonplussed, the agent expostulated: "But you surely won't do this thing after you agreed upon the fee? I cabled your demand and it was accepted. You can't break your promise. What will they think in America?"

Strauss made answer: "Well, President Wilson broke his promise to Germany too, and America didn't seem to be particularly shocked."

Here is an advertisement in a Paris newspaper: "De Valois specially studies the needs of big women, and makes even awkward figures kind looking."

By the way, what the American feels more immediately than anything else in Paris is the absence of all the "don'ts," "stops," and "mustn'ts" which regulate his actions and even his thoughts, in his own land.

"What is a MUSICAL COURIER?" asks a playful correspondent; "is it a guide, a Baedeker, a messenger, an advance scout, or a middleman?" It is all of those, and then some, as Shakespeare would have remarked, had he been a reader of this paper. Shakespeare knew all about music, and like Milton, wrote some of his finest lines in description and praise of the tonal art.

If Dvorak were alive today he might have composed a sequel to his famous Lied, and called it, Songs My Daughter Taught Me.

"Arrested While Playing Piano" is the thrilling title of a news story in a local evening paper. One can offer nothing in the way of comment without knowing what kind of playing it was.

Not only politics has its bitter-enders. In music, a bitter-end is one who insists that nobody living nowadays knows how to sing.

"It seems that to be a true music lover one must despise certain compositions," writes B. D. F., "and I would be grateful to you if you could be kind enough to tell me which music I must abhor and abuse." All bad music, sir.

Composer—"What is your honest opinion of my latest work?"

Critic—"You wish my honest opinion?"

Composer (hastily)—"No, thank you. Now I know it."

An irreverent musical writer wishes to know whether certain recent dancing exhibitions here might not justifiably be called joint recitals.

Carl D. Kinsey, president of the Chicago Musical College, writing from his recent Miami Beach vacation, says:

I am enclosing herewith a card of the Chimes Café where we ate dinner a few nights ago at Miami. One of the owners of this small café looked so much like you that we nearly called him Leonard. It certainly is a real resemblance.

I thought possibly the Chimes Café might figure in Variations since the prices in Florida are now probably the most reasonable of any place in the country.

The foregoing is a helpful suggestion. If stocks do not rise soon, I shall go to Miami, kidnap the Chimes proprietor, take his place, and eat all the free meals I like.

Now the Chinese are saying that Puccini's Turandot is not Chinese, just as the Japanese say that Madam Butterfly is not Japanese. However, Faust is not German, and Traviata is not French. And certainly the godly ladies and gentlemen of Norse mythology never heard such tunes, harmonies, and orchestration as those with which Wagner expresses himself in the music dramas of the Nibelungen cycle. Such matters do not count in opera. Its mission is ended when it stirs the fancy, pleases the ears, and keeps the eyes engaged. A difficult mission, too, to judge by the many composers who fail in it.

Looking over my résumé of last week concerning discarded fashions in composers, I find that I omitted

mention of the tonal creators of Egypt and Spain. Verdi is the greatest Egyptian composer, with his Aida; and Spain ranks high with its grandly gifted son Rossini, who wrote that typical Spanish opera, The Barber of Seville.

Time takes terrible tolls in music, but that does not deter the army of composers from filling the trenches again and again, and keeping up the ceaseless struggle to conquer Plaudits and Pelf. More power to their ambition.

Some prima donnas are too frugal to employ a maid, and have to get along with a mother, sister or daughter on whom to vent their whims.

The non-stop record interests aviators, dancers, piano players, tree dwellers, etc., but what violinists and cellists are after is the double-stop championship.

A certain cynical singing teacher once said: "Vocal cords are what I would like to hang some of my pupils with."

With shamefaced blushes, I have not the will power to consign the attached to the waste paper basket:

Chicago, January 7, 1931.

Dear Variations:

Saturday surely would fall flat without those cheerful Variations.

Many papers try the same, but they turn out just imitations.

Your humor, sense, delightful criticisms, subtlety and wit combine to make your special columns the MUSICAL COURIER's choicest bit.

Most merrily you greet us every week

(It's good the year has fifty-two)

If you came out just once a month instead

Good Lord! but we'd feel blue!

Appreciatively yours,
B. G. M.

The famous scientist, Dr. Millikan, announces that he is now studying the disintegration of stars. What, is the crisis in opera extending to its singing exponents?

T. N. asks this department to inform him concerning the whereabouts of Emanuel Balaban, and adds: "I remember his excellent conducting of the American Opera Company when that fine aggregation of young native artists gave their performances in New York." Mr. Balaban is at present director of the opera department of the Eastman School of Music at Rochester, New York.

Truly inaccessible for Occidentals is Joseph Laska, who conducts the Takarazuka Symphony Orchestra, in Kobe, Japan. Mr. Laska sends me his 1930 programs, fortunately printed in Japanese and English, so that I was able to see that he had performed, among other compositions, the C major symphony by Von Dittersdorf, Rebikov's Suites Nos. 1 and 2, Bartok's Roumanian Folk Dances, Mozart's D major ("Parisian") symphony, Weber's Oberon Overture, Grieg's Peer Gynt Suite, No. 1, Glazounov's Symphonies, Nos. 1 and 2, Berlioz's Roman Carnival Overture, Beethoven's first, fourth and fifth Symphonies, Dvorak's New World Symphony, Mozart's Figaro Overture, Ballet Suite by Rameau-Mottl, Nicolai's Merry Wives of Windsor Overture, Debussy's Valses, op. 54, Gretry's L'épreuve Villageoise Overture, Beethoven's Ruins of Athens Overture, Marteau's Serenade for wind instruments, Beethoven's German Dances, Haydn's E minor (Funeral) Symphony, Berlioz's Rob Roy Overture, Mozart's German Dances, Sinigaglia's Piemontese Dances, Schubert-Brecher Military March, Beethoven's Egmont Overture, Stravinsky's Suite for small orchestra, Rimsky-Korsakoff's Third Symphony, Wagner's Kaiser March, Mendelssohn's Hebrides Overture, Hartmann's Hakon Jarl (symphonic poem), Brahms' Hungarian Dances, Fibich's second Symphony, and a concert performance of Cavalleria Rusticana. A glance at the foregoing list indicates that Wagner and the modernists are not over-popular with either Conductor Laska or the Japanese musical public.

To the Edward B. Marks Music Co. (New York) many thanks for publishing The Musical Adventures of Jack and Jill, by Sigmund Spaeth.

I have heard its author-composer sing this satirical fantasy many times at the piano, and intersperse his musical performance with witty spoken annotations. All the material, verbal and musical, is in the newly published little volume and will bring joy to those who like a bit of clever tonal spoofing.

Try it on your piano, and with voice, if such. Failing home production, do not miss the next chance you might have to hear Spaeth do his Jack and Jill,

in oratorio style, in Italian opera manner, in the jazz idiom, and as Wagner might have set the immortal folk lyric about the water-fetching young pair and their troublesome hill.

An editorial paragraph writer says in the *MUSICAL COURIER* of December 20: "There is one musical weekly—The *MUSICAL COURIER*—but there are many musical weaklies." Anyhow, I know lots of people who are strong for those weaklies, but sort of lukewarm toward the meeklies.—Pacific Coast Musical Courier.

At the recent Critics' Concert, a mock examination was conducted, one of the questions being directed to Julian Seaman (of The World) with the following result:

Q.: "Is music, artistically and ethically considered, retrograding, or has modernism advanced the tonal cause? Do our composers work from a desire for self-expression, or merely for any kind of expression? Is inspiration dead or only dormant? In short, what will be the future of music?"

A.: "Yes."

American musicians are facing the new year cheerfully. They might as well.

The Grand Duke Cyril has had himself proclaimed Czar of Russia. That is like advertising a performer as the "greatest pianist," or the "greatest violinist."

About one-half of one per cent. of the music students are destined to succeed, about ten per cent. think they have succeeded, and the rest are considered successful by their mothers.

A musical monthly is sending out a questionnaire, asking: "If you had twenty-four hours to live, which piece of music would you prefer to hear above any others?" I would prefer Parsifal, because it has no end for me.

LEONARD LIEBLING.

Matzenauer to Sing—and Teach

The announcement made recently in the *MUSICAL COURIER* that Matzenauer would accept a few pupils at her Los Angeles home caused a storm of protest—from those who want to hear Matzenauer sing and from those who have need of her services as a singer.

Strange how carelessly people read! It was clearly stated that the great contralto would sing—and teach; that her teaching time would be limited. Yet there were those who read into this concise statement the meaning that Matzenauer was retiring from the concert stage and would devote herself to teaching.

Nothing could be further from the fact. Matzenauer has no intention of retiring, nor would she be permitted to retire even if she wanted to. The demands upon her time are too numerous and too insistent for that to be even vaguely considered. Also, and furthermore, she was never in better voice, and it would be a genuine loss to the world of art were she to withdraw from it.

Matzenauer will teach—at times. She will know when she can give her time to it, and will so inform prospective pupils. She wants only pupils who are ready for the finishing touches, who can benefit from her instruction. And such pupils must realize that nowhere could they find better instruction. Here is an artist in the midst of a glorious career, in her prime, in full voice, able to demonstrate proper tone, proper interpretation, everything that a graduating student wants. Her knowledge is not theoretical but practical, the result of wide personal experience. She has done, herself, successfully, what she proposes to teach others how to do; and she is still doing it.

A Bad Mannered Audience

At the Josef Hofmann recital at Carnegie Hall on January 11, there was a demonstration of bad manners on the part of the audience such as Artur Bodanzky deplored in a recent published interview. After his Chopin group the great pianist was gracious enough to add no less than five encores by the same composer. After the fifth he left the stage and, being recalled again, he clearly signified his disinclination to give any more for the time being. He left the stage and there was more applause, but he did not return. Then the applause subsided, but for the next five minutes people in various parts of the house indulged in the old prank of starting to applaud so as to get the others to join in, which they did. Mr. Hofmann did not appear, but still the nuisance kept up. The *MUSICAL COURIER* has no comment to make—if it had its import would be obvious.

Modesty and Greatness

Modesty, which is so becoming in the shrinking violet, is not always strongly marked in the young musician. But why say musician? Is not the young anything equally full of self-importance? Without it, no student would have the courage to face the struggle for recognition in art. The humor of the thing begins when the young man reaches manhood and still preserves the youthful estimate of himself. In fact, it might be made an axiom that the older a man grows, the less becoming is his exhibition of self-importance.

Artemus Ward's keen sense of the ludicrous was evident when he wrote that his fellow townsmen were glad to see his "gigantic intellect stalking in their midst once more." Mark Twain drew humor from it when he said that Shakespeare was dead, Milton was no longer with us, and he himself was not feeling very well. Why did his hearers roar with laughter when he put himself in line with Shakespeare and Milton? Because everybody felt that it was comical to hear an elderly man talking about his own importance.

A very old and popular pianist of a few seasons ago thought and talked so much about himself that the mere mention of his name always raises a smile. The beauty of his art is veiled by his conceit.

Modesty and simple naturalness are always considered virtues in the truly great. What could be more unaffected than Mendelssohn's letter to his mother?—May 23, 1834.

As a pianist, Chopin is now one of the very first of all. He produces new effects, like Paganini on his violin, and accomplishes wonderful passages such as no one could formerly have thought practicable. Hiller, too, is an admirable player, vigorous, and yet playful. Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety and of true music. I, again, do so perhaps too little. Thus we all three mutually learn something and improve one another, while I feel rather like a schoolmaster.

See the modesty and sobriety of judgment of the great Felix Mendelssohn. "I do so perhaps too little. . . . I feel rather like a schoolmaster."

Yet Kalkbrenner, who was a pigmy beside the towering Mendelssohn, wished Chopin to follow his piano instruction for three years. Heine could not let the self-importance of Kalkbrenner escape one of his merriest satires.

In December, 1846, Mendelssohn wrote that he was trying to improve one of his compositions:

"Unluckily I never find out this kind of thing till after the festival and till I have improved it. I hope, too, to hit on the true sense of other passages that we have discussed together, and shall seriously revise all that I did not deem satisfactory; so that I hope to see the whole completely finished within a few weeks. . . . The parts that I have hitherto remodelled prove to me that I am right not to rest till such a work is as good as I can make it. . . . Yet they cost a very, very great deal of time."

And what was the name of this faulty work which Mendelssohn was correcting? Elijah; which by universal consent is the finest oratorio in the English language since the days of Handel.

Michael Kelly in his *Memoirs* tells a little story about one of the giants of music who was not full of self-importance.

Gluck was then living in Vienna, where he had retired, crowned with professional honors, and a splendid fortune, courted and caressed by all ranks, and in his seventy-fourth year. One morning, after I had been singing with him, he said: "Follow me up stairs, Sir, and I will introduce you to one whom all my life I have made my study, and endeavored to imitate." I followed him into his bedroom, and opposite the head of the bed saw a full length picture of Handel in a rich frame. "There, Sir," said he, "is the portrait of the inspired master of our art. When I open my eyes in the morning I look on him with reverential awe, and acknowledge him as such. And the highest praise is due to your country for having distinguished and cherished his gigantic genius."

Think how an insignificant man would have dilated on the glories of Versailles "as he saw them," and how he chatted with Marie Antoinette,—"said I to the queen," and how Louis XVI talked to him,—"said the king to me."

But Gluck was not an insignificant man. He was one of the greatest men in music,—the Richard Wagner of an earlier century. In fact, he was immense enough to take the measure of the mighty Handel. That is why he looked on him with reverential awe. He had none of that cheap flippancy and boorish familiarity so often exhibited by men who have no capacity for greatness.

But even shallow persons do not laugh at earnestness and modest simplicity in a great man. And brilliant satirists, such as Voltaire and Heine were, never fling their poisoned darts at him.

Rossini was a man of infinite humor, and one of the most successfully popular composers in the history of music. He was asked which one of his operas he preferred. "You ask me which of my operas I like best? I will tell you. I prefer

Don Giovanni," he replied, modestly acknowledging his reverence for Mozart. Yet this witty answer never provokes a laugh; for modesty in a great man is something to admire, and not to ridicule.

C. L.

The World's Greatest Audience

That extraordinary picture of the Civic Music Association's Milwaukee audience, which Victor L. Brown, president of the Milwaukee Association, calls "the largest permanent concert audience in the world," is impressive—to say the least of it. Just think of an organization which can bring together such an audience time after time throughout the concert season? One feels like saying, "It just doesn't happen!" or "There ain't no such animal!" But it does happen. The thing exists. It is real. There is no may-be, or perhaps, or other camouflage about it. It happens time after time as scheduled, thanks to the organization and the men and women back of it.

As to this audience being the biggest in the world, the word "permanent" qualifies that statement, and, incidentally, gives it all of its importances. Immense audiences there have been in the past, and are in the present, plenty of them. But they are for special occasions, for special drawing cards, artists who are particularly in the public eye.

A "permanent" audience means one that engages tickets for a season, or for season after season. And what a boon to the concert artist and to the concert management this is! What tears have been wept over concert appearances which, for one reason or another, have drawn only small audiences! If this lack of success were invariably to be blamed on the lack of value of the offering it would be nothing to worry about. That, however, is rarely the case. Some of the world's best artists have faced empty houses, and their managers have faced deficits, simply and solely because of lack of efficient local concert management or organization.

The problem has now been solved, and, as great auditoriums spring into being in other cities, Milwaukee will have to look to its laurels. It has the greatest permanent concert audience now, but how soon will it lose its crown? Not until some other city has an auditorium of greater size and a local booster or group of boosters superior to those in Milwaukee. And that will be hard to find.

Columbia Concerts Corporation Broadcasts

On Friday night, January 2, the first program of the recently formed Columbia Concerts Corporation was broadcast, with Sophie Braslau, Hulda Lashanska, Nelson Eddy, Ernest Hutcheson and the Aguilar Lute Quartet on the program. This was the introductory program of what is to be a regular broadcast hour of outstanding artists. Every Wednesday evening at 10:30 a concert of similar interest will be offered to music lovers over the Columbia network. An important feature of this broadcast is the fact that it is not sponsored by any commercial industry. It advertises neither cigarettes nor coffee, neither drinks nor automobiles, but is offered the public solely in the interest of music in America. It is an effort to develop new concert goers and to tap the untold musical resources of this country. Through these concerts it is hoped that a larger American public will become "music conscious."

No doubt this effect will be attained, and certainly this is the beginning of an answer to the very just comments on broadcasting methods that have been made, especially by the great inventor, very properly known as the father of radio, Lee De Forrest. The Columbia Concerts Corporation is to be congratulated on its vision in instituting this series of important radio concerts.

One Lives and Learns

In The World of January 2, there is an article entitled, "Fiddles of Paganini and Haydn Arrive," and the writer tells this amazing story, from all of which it appears that a cello is a fiddle, that Paganini was a cellist, and that a cello and a violoncello are two different kinds of instruments.

A violoncello more than 200 years old and a Stradivarius cello were brought here today on the liner Deutschland by Dr. Paul Gruemmer, a cellist of Cologne, who will use them in concerts here.

The violoncello, Dr. Gruemmer explained to customs officials, was at one time used by Joseph Haydn, the Austrian composer, who, as an inscription showed, presented it to Prince Esterhazy, a well-known contemporary musician, in 1783.

The Stradivarius cello was at one time used by Paganini, Dr. Gruemmer said.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

An Apology for Conservatism in Music

New York, January 9, 1931

Editor, Musical Courier:

Ultra-modernism, experimentalism and iconoclasm, in music as well as in other arts, have so many ardent and vociferous proponents to shout its virtues from the house-tops, that it must seem strange to find even one voice lifted in defense of the status quo.

Much of this activity is based upon a false analogy as a wrong association of two unrelated ideas, the idea of evolution and the idea of art as ever progressing to higher levels. Evolution as applied to biology is now a universally accepted scientific law. The year 1859 marks the publication of Darwin's Origin of Species and the turning point of scientific thought. We are not concerned here with the storm of polemics aroused by his publications and those of his disciple, Huxley, but it is interesting to note that such popular catchwords as "Survival of the fittest," "Struggle for existence," "Evolving to higher levels" and "Rare-selectivity" were carried over into every branch of thought, adopted even by politicians and popular writers and had not a little to do with the justification of the conquest of "backward races," and underlying causes of the recent World War.

In the arts, numerous analogies drawn from scientific explanations, have influenced the artist, the critic and the public. Whereas in former centuries, the poet or musician and craftsman was content to practice his talent naturally, spontaneously, within the lights of the knowledge of his period, without bothering about whether he was evolving into futuristic forms and media, untrammelled by a host of external theories, and above all, unsophisticated. Today each petty composer and versifier is not content unless he can mystify, can show that he is a great iconoclast and experimentalist and is breaking new and startling paths. What a multitude of sins and what poverty of feeling this ultra-modernism conceals.

Let me not be understood to blaspheme at and deride all experimentalism. Curiosity and research is an eternal impetus in man and cannot be checked. In a marvelously mechanized age, where almost every year brings forth some startling invention that changes the tenor of men's lives, it seems plausible that startling innovations may be applied to the arts as well. But alas, the art of music does not travel so fast. By the introduction of atonality, polytonality, quarter tones, electrical instruments, and what not, the art of music may not spiritually have been enriched by one enduring example, although it all be most highly, entrancingly interesting.

My plea resolves itself to this. Let both camps of composers get a hearing, both the so-called radical or futurist and the so-called conservative. It is almost impossible for a writer who is unashamed of a readily intelligible melody, of major and minor keys, of traditional balance of form, to get a public hearing. So far has the pendulum swung in the direction of the "left wing" in art that only the "futurist" is welcomed by the majority of critics and conductors and leagues to further the composer's cause. If they represent the majority of cultured musical opinion they would be justified in their censure, but I do not think they are truly representative.

The analogy so often quoted by your up-to-the-minute musician is that in their day, Bach, Beethoven or Wagner were daring breakers of the traditional, does not hold as water-tight as it seems to on the surface. Bach is surprisingly like all his contemporaries and predecessors, only more ingenious and profound; Beethoven has more similarities with Mozart, Haydn, Schubert and Handel and Bach than differences; Wagner and Franck chromaticism in harmony is an outgrowth of Chopin, and all of these as well as the few today who seem to be the most enduring, do ultimately depend upon musical themes, in a melodic line, upon a unified sense of form, and upon some sort of harmonic law.

There is ultimately little difference between a Brandenburg Concerto written in 1725, a G minor Symphony in 1788, a Ninth in 1823, a Franck D minor in 1888. They have all in common a moving profundity;

and their musical structures are not entirely dissimilar. But between these examples and numerous second-raters contemporaneous with their respective day and our day, the contrast is enormous.

I have purposely left unmentioned the name of Brahms. An essay could be written upon this staunchest exponent of your so-called "conservatism," showing how unimpaired he was of all evanescent theories raging about him, of all talk of progress and decadence, and yet because of the spiritual message contained in his music, he has attained his own exalted eminence.

We are living in a difficult age, a restless one, the jaded palate of which has been over-saturated by spicy flavors. But side by side with your sensational genius who preaches a flamingly new creed, pray lend an attentive ear to the less spectacular writer who offers only his music per se, claiming for it only such old-fashioned values as melody, tonality and universal human emotions.

SOLOMON PIMSLEUR.

Music in the Talkies

Los Angeles, Calif., January 2, 1931.

Editor, Musical Courier:

I read the article written by Charles Wakefield Cadman in your December 27 issue, and I must sincerely and openly state that I perfectly agree with his correctly expressed opinion about the music in the talkies.

Living in Los Angeles where most of the talkies have been made, and being acquainted with the talkie studios and their productions, I can perfectly agree that the talkies ruined their excellent chance to put over musical productions with tremendous success, artistically and financially, by not giving the real musicians a chance, and by accepting the so-called popular music written by music "hit" writers.

The public wanted good music and real singers, but they were led (with few exceptions only) with poor music and awful singing.

Sincerely yours,

LAZAR S. SAMOILOFF.

The Musical Courier in Egypt

Luxor, Egypt, December 23, 1930.

Editor, Musical Courier:

Merry Christmas and every good wish for the New Year. Imagine my joy at finding the MUSICAL COURIER at Shepherds in Cairo

—latest edition—the ink hardly dry! We are 500 miles up the Nile and look across to the Valley of the Kings and Tut-ank-hamen's tomb. I had coffee yesterday in the Sultana's garden, but she didn't know it! Egypt is glorious; one could stay on and on—but this one will see you soon.

LOIS WILLOUGHBY.

P. S.—Mabel Wagnalls is most enthusiastic about the Theodore Sterns articles. Will you please save the series for her, and I'll pick them up. Or, better still, perhaps, they will be published in book form. You know Mrs. Wagnalls' music books, Opera and Its Stars, and her Imagery and Music piano recitals.

From Doctor to Doctor

New York, January 9, 1931.

Editor, Musical Courier:

Dr. Glushak's letter in the MUSICAL COURIER of January 10 calls for an answer, with which I hope the controversy will close, lest it prove irksome to the many readers, who surely cannot be interested in what might seem to be a personal issue.

The Doctor, in his haste to answer my letter, accuses me of rescuing Miss Brett with a mass of medical verbiage, but I am sorry that the Doctor is purblind to plain English, and I am sure that the readers of the MUSICAL COURIER are intelligent enough to understand a simple explanation. "To take undue advantage of laity and inflict on them pedantry?"—that is amusing—compare Doctor's letters with mine and decide who is forcing the pedantry.

Therapeutic methods did not come up for discussion and the Doctor citing the method of constricting of the neck with an elastic bandage for ear ailments, etc., until face is bluish (condemned by the majority of practitioners) what has that to do with correct voice production?—surely, the Doctor would not advocate this method?

I agree with the Doctor, to be a medical voice specialist, one needs more than didactic instruction in voice, a thorough musicianship, practical knowledge of singing, a sound medical training, but I would also add, above all, a practical teaching experience without an inflated self-esteem. Results count.

May I in conclusion state I am cognizant of the course in voice production given to doctors specializing in laryngology, in a naturally recognized post graduate school—inasmuch as the writer took charge of the voice and speech department in such an institution for nearly four years, having resigned two years ago, due to the lack of teaching facilities and cooperation given by that school in voice and speech and the indifference of its doctors to this particular subject.

Respectfully,

DR. JOHN J. LEVBARG.

What do you wish to Know?

OPERA IN ENGLISH

Can you tell me why the MUSICAL COURIER is so much against opera in the English language? There have been many arguments that opera sung in English is not sensible nor beautiful. I fail to see why it isn't. Your paper seems to delight in the performances of the Little Theater Opera Company of New York, which gives light and grand operas in English. You have also lauded similar organizations who give opera in the language of the audiences. It is quite obvious that you really care for music drama in the vernacular.

I am a native of Scotland and have heard opera sung in English by the two touring companies who visit the country once a year. During the spring the ancient Carl Rosa gives high-grade performances of operas in English. I was thrilled by the marvelous diction of the singers of this company. I was able to follow the plots of Carmen and Faust with great ease. I also heard Verdi's glorious masterpiece Aida sung by the old British National Opera Company, now called the Covent Garden. If the American people could hear and see this company (Covent Garden) they would be amazed by the reality it gives. One doesn't have to read the story of the opera beforehand, to become familiar with the opus presented. The perfect acting, diction and singing make an audience who speak English feel perfectly at home. . . . Here's hoping to see some good editorials for opera in the vernacular in the world's best musical magazine, i. e., the MUSICAL COURIER, J. B., Chicago, Ill.

The MUSICAL COURIER has never taken a stand against opera in English, but has objected and does object to the idea of having all opera sung in English. Such a procedure would preclude the engaging of many great foreign artists whom the American public wants to hear, for the reason that these artists do not know English. There would also be the danger that faulty text translation would mar the beauty of the music. English has many words with mute letters and consonant endings. These are not propitious for purposes of song. Italian is free of these characteristics—that is why it was always the universal language of music.

You are right in saying that the MUSICAL COURIER admires the work of the Little Theater Opera Company and of the American Opera Company which, unfortunately, failed through lack of public support.

WHEN TOSCANINI WILL CONDUCT AT
BAYREUTH

I would be glad if you could kindly tell me as to Bayreuth Festival dates and which days Toscanini will lead, also how to apply for tickets and reservations.—R. H. W., Saint Davids, Pa.

The dates of the Bayreuth Festival are July 21 to August 19. Toscanini will conduct Tannhäuser on July 21, August 1, 5, 8 and 17, and Tristan and Isolde on July 23 and August 3 and 18. Tickets and reservations can be made through the European Festival Association, 119 West 57th Street, New York, N. Y.

IN RETROSPECT

When Paderewski Was 33 Years
Old

The following paragraph appeared in the MUSICAL COURIER of January 11, 1893. Paderewski was thirty-three years old when this estimate of his art was written by James G. Huncker, at that time one of the editors of the MUSICAL COURIER and an eminent writer:

"It is because Paderewski has conceived such a just estimate of tradition and preserved at the same time his personal artistic freedom—it is because of this, that he appeals to us as few other pianists do. He is like a soft west wind—fragrant, fresh, invigorating. Of the Bachmann-like lassitude and Oriental luxuriousness there is only so much as gives a warm glow to Paderewski's playing; but it does not enervate. Of virile power, native fire and the heroic cast of play there is not a little, and this versatility charms the women and interests the men, the latter in spite of themselves."



SHADE OF ORPHEUS!
Boop-Poop-A-Doop!!

LILY PONS' SPIRIT OF ADVENTURE BRINGS REALIZATION OF HER FONDEST DREAMS

Coloratura Soprano's Rapid Rise to Prominence Due to Hard Work and Diligent Study—
Calls Success a Great Stimulant—Loves to Sing—Costumes Fascinate
Her—A Brief Story of Her Career

Last March, Lily Pons came across the ocean in a spirit of adventure. Between two European engagements she had five weeks' vacation at her disposal and felt the urge to come to this great Mecca of music, New York.

Indeed, nothing could have been better for her own personal ambitions. New York kept her. Of her overwhelming and brilliant success at the Metropolitan the world now knows about. Her name is on every one's lips and her appearances either in concert or opera are drawing overcrowded houses. Following her recent appearance in *Rigoletto* the writer had opportunity for a little chat with her behind scenes.

Lily Pons is quite an unusual creature. To speak with her is a pleasure; everything about her is sincerity, animation and simplicity. To look at her slim little figure with the great, sparkling brown eyes and radiant smile is to recognize a personality of grace and vitality. One would hardly think her more than eighteen years of age, and, indeed, she is very young still. One cannot imagine that in her short life she could have found the time to prepare herself for the high place she occupies in the lyric world by reason of her natural gifts, hard work and study, now counting twenty French and Italian operas in her repertoire.

"I always have been in a hurry," she answered laughingly, after the writer had remarked upon her meteoric career. "I was born a seven months baby, and a few weeks afterwards cut my first tooth. At thirteen I entered the Conservatoire de Paris to study for the piano, and graduated at fifteen. Then the legitimate stage appealed to me, and while not yet seventeen I played ingenue parts in the famous Theatre des Varietes in Paris under the direction of the great French actor, Max Dearly. But the theatre without music could not hold my interest as a life work. One day in Italy I heard the great Muzio in *Traviata*. She made an enormous impression upon me, and coming home I opened my piano and tried my voice, saying to myself, 'Anch' io son cantatrice.' ('I too am a singer.')

"I did not waste time. Next day I found a teacher. I knew that I possessed a voice, but had no idea how far I could go as a singer. I studied seriously in France and Italy, feeling I had a new aim in life and had at last found myself. Three years ago I made my debut as *Lakmé* at the Municipal Opera of Mulhouse. 'Fortunate nations have no story' goes a French proverb, nor, in my opinion, do fortunate singers. I sang

the coloratura repertoire in several of the most important opera houses of France and Belgium, studied hard between performances and that is about all I can tell you about my career."

When pressed to tell about her past successes, Lily Pons answered with decision, "No, I will only say that what the world calls success is to me only a great stimulant, urging one on to do larger and better things every time. When I hear the sincere warm applause of my audience, I always feel very grateful, and coming home, I often run over the score of the last performance in a spirit of self criticism and, perhaps, in these moments an artist does the most constructive work."

"You surely seem to love your profession," the writer added.

"Yes," she said slowly, "I love everything about it. My greatest happiness, of course, is the singing itself. I do not know if my career will always bring me success, but there is one thing I pray for with all my heart: that I may sing as long as my ears and voice are good and that I may always have the good fortune to be able to appear in productions where every detail is as carefully prepared as at the Metropolitan Opera House."

"How do you learn your parts?" she was asked.

"First of all, I must know them musically, with painful precision. That is easy enough. Then I have to seek for the greatest beauty of every note, every passage, every phrase. I always am thinking about those things, even in the street or in the train, trying to find out if I cannot give a finer nuance or a deeper expression. This asks steady work and sometimes months and months before I am satisfied with an aria. But then when, by practising over and over all these technical difficulties, something seems to crystallize in my subconscious mind, as Freud would say, at last I am able to sing as if everything came from my own heart. Then for me all other things disappear, there is no conductor, nor public—I sing for the mere joy of singing and sometimes the applause wakes me up as out of a dream. These are the best moments of an artist's life."

"But how do you manage the dramatic part of it?"

"This goes hand in hand with the musical study, not only of my own part but also of the whole work. I read my text carefully. The music gives the main indications for the character I have to incarnate. An actor can hesitate if he will play a certain scene with

passion or melancholy, with irony or fury; a singer cannot, the music gives the cue.

"To assure myself of the correct interpretation of any part, I study everything I can find about the opera and the original drama or novel it is taken from. So for *Rigoletto*, I studied that old *Le Roi s'amuse* of Victor Hugo; for *Il Barbiere* and *Le Nozze de Figaro* I took up Beaumarchais' comedies and read his private letters about his own conception of the characters. Some of these letters are very polemic. For instance, about the character of Cherubino, that critics of the eighteenth century judged to be immoral, Beaumarchais in his private letters gives the most useful information. Yet one has to be careful. The Lucia of Walter Scott is quite another person than Donizetti's idealized bride and, of course, I must interpret Donizetti's."

"And what about your costumes?"

"They must answer to my own conception of the character I have to play. Therefore I usually design them myself. Having grown up in a milieu of painters and sculptors, I became an amateur of plastic art. In my Paris home I possess quite a collection of documents about costumes, styles and ornaments. If ever you go to Paris and I am there, I will show you some of them. I have a most interesting collection of reproductions of Hindu art and Hindu costumes of all times. I started it when I had to make my debut in *Lakmé* and it revealed many pretty things to me, not only about costumes, but also about attitudes and gestures. My dresses for *Rosina* in *Il Barbiere* are taken from Spanish pictures; the first one is from a *Llanos* which is in a private collection—I only changed the colors. The second one is from Goya himself. I believe they are rather unusual, but of the purest Spanish style."

"It is one of the most amusing and relaxing things for me to design and study the costumes appropriate for each part. But then I have to pay for the pleasure, for nothing is more tiresome than to pass a whole day at the dressmaker's trying them on and afterwards posing for the camera."

"What do you like beside your profession?"

"Everything that appeals to a woman. I like art, nice frocks, motor cars. I have a special love for animals and they like me. I am fond of traveling. I like a good dinner, and even—but do not tell it to anybody—a glass of our good French wine. I like life because it has been kind to me, and I can tell you that at this hour of the night, I like to sleep."



LILY PONS

new coloratura soprano of the Metropolitan Opera, who created a sensation last week at her debut performance.

Seattle Orchestra's New Concertmaster Wins Great Acclaim

Conductor Karl Krueger Introduces Him to Audience—Gives Brilliant Rendition of Bruch Concerto—Brahms' Second Symphony Beautifully Played—Other Notes

SEATTLE, WASH.—Robert Quick, gifted young violinist of Chicago, and newly appointed concertmaster of the Seattle Symphony Orchestra, created nothing short of a sensation at his appearance as soloist with the orchestra. Quiet, unassuming, but a brilliant performer, Quick played the Bruch concerto with a zest which immediately won his audience. But in this day of excellence, when it takes more than technique, more than "good musicianship" to impress even the

average audience, Quick brought forth round after round of enthusiastic applause from an audience which had already been given a splendid concert. The slow movement of the concerto was, of course, the test of the performer's spiritual and emotional insight—a test which was superbly passed, while the technical demands made in the first and last movements were met with the ease coming from a great reserve. Two encores were given in response to the insistent and undiminished applause. Conductor Karl Krueger's orchestral background to the concerto was extremely satisfying—the kind which relieves one from any sense of unrest as to its ensemble or sympathy with the soloist.

The Brahms Second Symphony in D minor was chosen by Mr. Krueger as the first section of the program. This great symphony, with its enchanting melodies, seemed to live anew, make fresh appeals to one's imagination and touch new poetic heights. That is as it should be, when a really great work is interpreted by a really responsive orchestra under such a conductor as Mr. Krueger. Every movement glowed with vitality, proving a keen sense, too, for the tempi which

become so frequently distorted in Brahms. Because of the holiday season, Mr. Krueger made his concert most informal, introducing several unprogrammed features, including an appearance of the American Woodwind Quintet, composed entirely of members of the orchestra. Bernd Huppertz, cellist, also contributed the Bruch *Kol Nidrei*, with John Hopper at the piano.

The other feature of the program was the Prokofiev Overture on Yiddish Themes, for clarinet, piano and strings, with Nicholas Oeconomacos, clarinetist of the orchestra, as the soloist. Mr. Oeconomacos again proved his right to honors as a clarinetist of technical efficiency and musicianship.

It is appropriate here to mention the first concert of the Seattle Symphony String Quartet, which was given at the Olympic Hotel, December 15. This ensemble, while new, gave interpretations which bespoke of careful study, and of the efficiency of each member of the group as ensemble performers. The two major works offered were the Beethoven Quartet Op. 18 No. 5, and the Dvorak F major, two greatly contrasted quartets each admirably rendered. Two lit-

tle numbers from Schumann and Cherubini were also included on the program. The Symphony String Quartet, in collaboration with the Woodwind Ensemble, will give a series of four chamber music concerts.

Pro Musica's most recent concert presented the Old World Trio (all ancient instruments—spinnet, quinton and viola de gamba), in an attractive and educational program.

The Cornish Orchestra, under the direction of Peter Meremblum, offered a concert at the Cornish Little Theater, December 19. Lenore Ward, talented young violinist, and pupil of Mr. Meremblum, was soloist, playing the first movement of the Brahms D major concerto.

Sponsored by the Ladies' Musical Club, Guy Maier and Lee Pattison were presented in one of their fascinating two-piano programs, December 10.

The ninth annual Seattle composers' concert, sponsored by the Seattle Cleft Club, featured many varied types of composition, and won merited applause for the excellence of musical content.

Kola Leviene, cellist of the Cornish School, gave the first of a series of four cello recitals recently. John Hopper was at the piano. J. H.



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Baer "Triples" in *Samson and Delilah*

"The ringing baritone voice of Frederic Baer is well suited to the three roles he essayed, the High Priest, Abimelech and the Old Hebrew. He senses the emotional content of the music and can soar over the whole chorus without sacrificing quality." This is taken from the Syracuse, N. Y., Post-Standard, and refers to the baritone's recent performance in Saint-Saëns' *Samson and Delilah*, given by the University Chorus of that city.

The Syracuse Herald said in part: Frederic Baer's rich baritone was one of the features of the presentation. As the High Priest he demonstrated a certain ease and charm which brought him a great ovation from the audience."

Berlin

(Continued from page 5)

listener can help being strongly impressed. A first-rate performance, conducted by Alexander Zemlinsky, brought out all the intentions of the score with clearness and charm. An excellent cast made the performance particularly enjoyable.

A NEW SYMPHONY

The fifth Philharmonic concert, conducted by Wilhelm Furtwängler opened with a novelty, Max Trapp's fourth symphony. This excellent Berlin musician enjoys a considerable reputation as an orchestral writer all over Germany. His fourth symphony is a work of large proportions, very serious, passionate, and at times sombre in character, following the lines of Bruckner and Richard Strauss, with the addition of some more modern traits.

It is certainly one of the most remarkable and weighty contributions to contemporary symphonic literature. It has a rich melodic flow, much contrapuntal complication and a great many arresting and even brilliant ideas, though there are some dull stretches as well. In its instrumentation it displays rather too great a predilection for the heavy brass instruments.

The composer received a hearty ovation from the public, and has the sympathy of most serious musicians, though some critics of hyper-modern tendency look down rather haughtily on this well-written score, because it is not sufficiently "modern."

FOUR-PIANO CONCERTO CREATES SENSATION

Bach's concerto for four pianos, or rather Bach's transcription of a Vivaldi concerto for four violins, played at this concert, had a sensational success. The enthusiasm of the public was so great and persevering that the entire concerto had to be repeated—something unheard of and entirely unique in the Berlin Philharmonic concerts. The four artists that played the concerto were Leonid Kreutzer, Georg Bertram, Bruno Eisner and Franz Osborn.

Rachmaninoff was the soloist at Bruno Walter's third symphony concert, and as a special attraction he played his own fourth piano concerto for the first time. This composition is written in masterly style, and is full of the familiar characteristics of Rachmaninoff's art, too much so, as it offers hardly anything unexpected and new. It therefore has the effect of a somewhat weakened repetition of older works, and hardly reaches the freshness of Rachmaninoff's second concerto in C minor.

Rachmaninoff played the solo part magnificently. In his piano recital a few days before he found still more occasion of showing his pianistic art in a varied program.

Otto Klemperer, successor of Siegfried Ochs as conductor of the Philharmonic Chorus, gave his first concert this season shortly before the Christmas holidays. Verdi's Requiem given a truly magnificent performance, showing all the grandeur, majesty and beauty of the work, but also the excellence of the chorus and the monumental style of Klemperer's conducting. As far as chorus and orchestra were concerned, an indescribable impression was produced by the ecstasy of the singers, carried beyond their ordinary power by the conductor's inspired and irresistibly powerful leadership. Sigrid Onegin and Julius Patzak, the splendid Munich tenor, excelled among the soloists.

MORE RACHMANINOFF

A Rachmaninoff concerto was also heard recently in one of Dr. Kunwald's symphony concerts. The young American pianist, Florence Stage played the second concerto in C minor in a very creditable manner, evincing excellent training, vivid temperament and musical feeling. Kunwald conducted, as a novelty, a concerto for wind and percussion instruments by Edward Moritz, a skillfully written and effective piece in that modern style derived from Stravinsky, Hindemith and jazz.

Leonard Shure, highly gifted young American pianist, who made so successful a debut as pupil of Artur Schnabel a year ago, has been heard again in recital. He confirmed the excellent first impression by his playing of a Bach suite, Beethoven's opus 110, and the twenty-four Chopin preludes. He demonstrated his remarkable

technical powers, as well as in seriousness of artistic purpose.

FRANCES NASH PLAYS NEW DOBROWEN WORK

Frances Nash, American pianist, already familiar to Berlin, gave proof of her extraordinary pianistic proficiency in Issay Dobrowen's piano concerto in C sharp minor, played under the direction of the composer. This neo-romantic composition shows many attractive and fascinating details, and a fully convincing impression was produced by the brilliant, fast scherzo-intermezzo, played by Frances Nash with sparkling virtuosity.

Tosy Spiwakowsky gave a violin recital and demonstrated that he is now an elegant, polished, yet forceful artist. He must be seriously considered as a candidate for highest violinistic honors. Finely accompanied by Dr. Ernest Wolff, he showed the wide range of his art in representative works by Bach, Paganini and Brahms.

HUGO LEICHTENTRITT.

Miguel Sandoval Praised as Gigli's Accompanist

Miguel Sandoval, who has been Gigli's accompanist for some time, never fails to attract attention through his excellent accompaniments. When he appeared in Toronto recently with the famous Metropolitan tenor, the Evening Telegram commented: "Miguel Sandoval's pianoforte work was just as remarkable as Mr. Gigli's beautiful song. There have been few accompanists in Massey Hall who played more exquisitely, with more re-



MIGUEL SANDOVAL
accompanist to Gigli.

finer self-forgetfulness, and with more real understanding of the singer's needs and moods than he did. In the Liszt Liebestraum there was pianism of a very high artistic kind, and perhaps if any lesser singer had been associated with the player the audience would have spared a thought for the gifted pianist."

Equally favorable was the comment of the Dallas Times Herald: "His ease of song and his ease of manner were approached only by the ease and skill of his accompanist, Miguel Sandoval."

National Harp Festival

The eleventh annual Harp Festival of the National Association of Harpists, Inc., will be held in Milwaukee, Wis., on February 9, 10 and 11. The Festival will open with a concert at the Pabst Theatre, at which a large ensemble of at least fifty harpists will be heard. Soloists of the concert will be Carlos Salzedo and Lucile Lawrence, assisted by members of the Milwaukee Philharmonic Orchestra. A group of sixteen harp students from Milwaukee public high schools will contribute one group to the program

Your Right to Teach in Your Own Home Is Forbidden by the City!

The Zoning Law of the City provides that no trade, industry or business can be maintained or conducted in a residence district. Mr. Wager Swayne Harris, who owns and lives in his own private dwelling at No. 320 West 78th Street and there gives vocal instruction, was prosecuted in the Court of Special Sessions for a violation of that law because in so doing he was carrying on a "business." Such a violation is a criminal offense punishable either by fine or imprisonment or both. Mr. Harris was tried in that Court and convicted. On appeal to the Appellate Division of the Supreme Court of New York State the conviction was sustained. If upheld, no musical instruction of any kind can be given in one's own home, whether owned or leased, or in a private dwelling, or an apartment, without being subject to criminal prosecution. Such instruction must be given in a "business district," not in one zoned as a "residence district."

An appeal is being taken to the Court of Appeals where the vital question will be presented whether musical instruction in one's own home, or the practice of a profession highly artistic or scientific is a "business." It is therefore a serious matter for all engaged in giving vocal, instrumental or professional training in a residence district, and inevitably affects all paid professional activities whatsoever.

The procedure entails considerable expense. To protect you and all members of the profession, we ask your cooperation and immediate financial assistance. Contributions of any amount will be welcome. Please make checks or money orders payable to Wilfried Klamroth, Treasurer, 169 East 78th Street, New York City.

under the direction of Emma Osgood-Moore, leading Milwaukee harpist and Festival manager. There will be on Open Forum the following day at which questions of importance relating to the development of the harp will be discussed.

Boston Critics Laud Aksarova

Valentina Aksarova, Russian soprano, gave her first Boston recital on December 17 and won the unanimous praise of her audience and the critics. P. R., in the Globe, declared that Mme. Aksarova is an imaginative singer, sensitive to the words as well as to the melodic line of what she sings. He also commented on her voice of naturally fine quality, said that she is a singer with temperament and personality, and that one would like to hear her again. According to the Boston Herald, Mme. Aksarova's voice flowed freely and expressively and was full and brilliant.

N. M. J. wrote in part as follows in the Boston Evening Transcript: "Mme. Aksarova could leave Jordan Hall with the assurance that she made a definite impression upon all who heard her. Strangeness, color, character, these were the qualities which distinguished her music. There was color, first of all, in her voice. It descended to sombre tones below the usual soprano range. It rose, clean as an arrow, to flashing heights. Whatever the pitch, its timbre was of striking individuality, dark and compelling." Among other things, the Boston Post critic said: "Mme. Aksarova's voice, which she uses unsparingly, is of formidable power and exceptional clarity. It is most agreeable in the lower register, while the upper tones are brilliant."

Pietro Gentile Busy

Pietro Gentile gave a successful concert recently at the Lobera Theater, Santa Barbara, Cal., for the benefit of The Mothers' Memorial. Mrs. C. C. Calhoun, founder. Assisted at the piano by Ruth Bowes, his coach, he sang a program that opened with Josephine Forsyth's The Lord's Prayer, fol-

lowed by Vision Fugitive from Massenet's Herodiade, and songs by Bemberg, Mario, Pennino, Gastaldon and Homer Simmons' Sacramento, especially composed for the occasion.

A few days previous he had equal success at the Philharmonic Auditorium, Los Angeles, and on December 27, opened the new music room of the Vista del Arroyo Hotel, Pasadena, Cal.

Jessie Fenner Hill Returning to New York

Jessie Fenner Hill, who has been holding a special course in the Crane Department of Music of the Normal School in Potsdam, N. Y., will return permanently to New York and resume teaching in Steinway Hall on February 5. This engagement followed Mrs. Hill's return from London where she went to coach several of her artists. Ula Sharon, among other important engagements, appeared at the Coliseum in London, Philip Turner composing the music for her song and dance act, which "went over" splendidly. Angeline Kelley was soloist in the Messiah and also gave a recital in Delaware, O. J. Adele Puster sang for the Jersey City Woman's Club, and Josephine Martino won a Little Theater Opera Company scholarship.

Sukoening Soloist for New York Club

Sidney Sukoening, pianist, will be the soloist at a musicale under the auspices of the Men's Club and Women's Auxiliary at Temple Emanuel, Fifth Avenue, New York City, on Sunday evening, January 25. Mr. Sukoening recently returned from a triumphant European tour, during which he was highly praised by the press. According to Der Tag of Vienna, November 23, 1930, "He is an extremely sensitive pianist who reminds you of Horowitz." Olin Downes, in the New York Times of November 3, 1930, after a Carnegie Hall recital, said: "There is no question that Sukoening has unusual talent and the instinct of the born virtuoso."

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OBERLIN, OHIO.—The Aguilar Lute Quartet of Madrid, visited Oberlin on December 12, and played a concert in Warner Hall that evening. The playing of this organization revealed an artistry and technical perfection not excelled by our best string quartets. The art of artistic lute-playing has been given much attention by the Aguilars, and the result is a delicacy and range of tone color not generally expected from plucked strings. Most of the program consisted of arrangements made by various composers especially for this organization and included the works of Mozart, Couperin, de Falla, Mateo Albeniz, Isaac Albeniz, and Joaquin Nin.

Owing to a sudden attack of laryngitis, it was necessary to postpone Lawrence Tibbett's scheduled appearance on the Artist Recital Course for December 10. Mr. Tibbett came to Oberlin and made every effort to overcome his temporary difficulty, but upon the insistent advice of his physician decided to give the concert at a later date. He was heard here on January 8.

George O. Lillich and Bruce H. Davis, both of the faculty of the organ department, gave recitals on December 8 and December 15, respectively. Mr. Lillich played the Toccata, Adagio and Fugue (Bach), Introduction and Passacaglia, op. 63 (Reger), The Soul of the Lake (Karg-Elert), Pantomime (Jepson), Chorale from Cantata 147 (Bach-Grace), and Fiat Lux (Dubois) on the new three-manual, fifty stop Skinner in Warner Concert Hall. Mr. Davis played three movements from the Symphonie Romane (Widor), Noel, with variations (d'Aquin) and a recent Sonata in B flat by Dr. George W. Andrews and dedicated to Mr. Davis. This recital was given in Finney Chapel on the four-manual, eighty stop Skinner. Mr. Davis played entirely without notes.

One of the newly appointed piano teachers, Boris Rosenfield, appeared in recital in Warner Hall on December 4. Mr. Rosenfield chose a most exacting program and played it admirably. The list included Fantasie in C minor (Mozart), the seldom-played Sonata in F sharp minor (Schumann), a large group of Debussy pieces, and the Barcarolle and Ballade in A flat (Chopin).

A recital of chamber music was presented in Warner Hall, November 28, by a trio composed of Reber Johnson, violin; John Frazer, cello; and Axel Skjerne, piano. A well-chosen program, played with artistic distinction consisted of a Sonata a trois in B minor (Loillet), the Ravel Trio, and Trio in B major, op. 8 (Brahms).

The most important Conservatory social event of the year, the Conservatory Promenade, was given in the Art Building on December 13. Midway in the evening dancing program, a madrigal ensemble group sang Christmas carols to the accompaniment of clarinet, violin and double-bass.

The Cleveland Symphony Orchestra, with Nikolai Sokoloff directing, appeared for the second time this year in Finney Chapel on December 14. The compositions played were: Symphony, With the Horn Signal (Haydn), The Sea (Three Symphonic Sketches—Debussy), Entr'Acte from Khovanschina (Moussorgsky), and Rurality Hungarica (Dohnanyi). Rurality Hungarica was played for the first time in Oberlin and was received with much enthusiasm. This suite, which is founded on national songs and dances, is characterized by frequent changes of rhythm and vivid contrasts of mood, giving the work much the character of an improvisation.

The Conservatory Orchestra, under the leadership of Maurice Kessler, played for the first time this year on December 18, in Warner Hall. Beginning with L'Arlesienne Suite No. 1 (Bizet), the program consisted of Symphony No. 6 (Haydn), Serenade for String Orchestra, op. 48 (Tchaikowsky), and Overture, Sea Calm and Happy Voyage, op. 27 (Mendelssohn). G. O. L.

Rudolph Reuter Meets With Success

Rudolph Reuter, pianist, has been unusually busy this season. He finished the year with three appearances in Indianapolis, all on the same day—a lecture recital, the second of his series of eight, in the morning; a concert for the Orchard School in the afternoon; and a joint recital with the Gordon String Quartet in the Civic Concert Series in the evening. Mr. Reuter has just returned to Chicago from the Pacific Coast, where he scored fine success as soloist with the Philharmonic Orchestra in Los Angeles and in concerts on the Behymer course in Phoenix, Ariz., and in Santa Fe and Wichita. Previous to going West this prominent pianist appeared in Indianapolis, Dubuque and Chicago. In Chicago Mr. Reuter has played

so far this season for Pro Musica, in joint recital, as soloist with the Woman's Symphony, and as soloist in two concerts of the Coolidge Chamber Music Festival.

In February Mr. Reuter will again go West, and later in the season he will give several joint recitals with Mischa Mischa-koff in Chicago, as well as his own recital under Bertha Ott's management. He will play again in Indianapolis, in Winfield, Kans., and is engaged for another joint recital with the Gordon String Quartet at the University of Chicago in March.

Petri Brings Out Critical Superlatives

Superlatives must have been at a discount in Berlin—where they are scarce enough at the best of times—after Egon Petri's last recital there. The critics seem to have flung restraint to the winds and indulged themselves in unbounded praise. The writer in the B. Z. am Mittag says:

"There is surely no pianist today who can compare with him in variety of technic, in power and cultivation of tone, in fact, in spiritual and physical ability."

Further along he declares: "The six Paganini Etudes of Liszt, which so few pianists dare attempt, must be heard by Petri if one is to know what virtuosity really is."

Schrenk, writing in the Deutsche Allgemeine Zeitung, is, if possible, more enthusiastic: "Among the pianists of our time he is one of the very greatest, one who can only be measured by his own standard. One no longer needs to speak of his pianistic ability; his technical mastery is surpassed by none; perhaps not even equalled. Yet this overwhelming ability is subservient to an artistic sensitiveness that is admirably profound and cultivated. His Bach playing, unsurpassed in both its spiritual and technical clarity, reveals an elemental musicianship. Phenomenal was his building up of the gigantic fugue in E flat minor—with the three themes; it rose like a monument of tones. And with what feeling Petri played the sonata in E flat major, opus 109, by Beethoven, fascinatingly virile and yet worked out to the finest detail—it was the work of a great artist!"

In the Deutsche Tageszeitung Prof. Springer writes: "Egon Petri gave Bach, Beethoven and, with compelling effect, the Paganini Etudes of Liszt. Again his playing was imbued with that power, that personal style, that grand manner of the virtuoso—in the old and real meaning of the word—that is so congenial to this art."

Even the severe critic of the Berliner Tageblatt swells the chorus of admirers: "Surely Egon Petri has scarcely before shown himself on so high a pianistic level as on his last evening. Not only did his sovereign control of the keyboard reach triumphant brilliance and his discipline of form eminence in Liszt's Paganini Etudes and in Busoni's setting of the Bach triple fugue in E flat major, but above all Petri surprised us with the nobility and lyrical purity of feeling for the vocal line in Beethoven's E minor sonata, opus 109." J. H.

Hughes Pupil Heard Here

Teddy Risech, from Havana, Cuba, a young artist-pupil of Edwin Hughes, played at a concert at Grand Central Palace, New York, under the auspices of the Women's Philharmonic Society, on Saturday afternoon, January 3. Miss Risech is a first prize graduate of the National Conservatory in Havana and has appeared three times as soloist with orchestra in her native city, besides giving many other concerts in Cuba.

Miss Risech made an excellent impression on January 3, playing with admirable technique, good tone and sound musicianship.

Viola Klais in Organ Recital Series

Viola Klais, organist, has been engaged by the New Doris Theater, Philadelphia, to give a series of organ recitals on Mondays from 5:15 to 5:45 p.m.; on Thursdays, 10:30 to 11:30 a.m.; and Fridays, 6:30 to 7:00 p.m. The programs are broadcast over Station WHAT.

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The Ukrainian Trio, a New Organization

In the tenth century the little country of Ukraine, just north of the old kingdom of Hungary, was a prominent factor in European culture. It was then under Byzantine influence. In the thirteenth century Mongol-Tartars invaded and completely devastated Ukraine, and it was not until three hundred years later that the Ukrainians succeeded in establishing a new state, the Cossack Republic. As in the case of other persecuted countries, these bitter struggles for freedom inspired beautiful songs and ballads.

Again the new nation made rapid strides in culture, until Peter the Great, who conquered Ukraine in 1709, took scholars and teachers from the Ukrainian Academy of Kiev to help him and his successors to bring Russia abreast of other European nations in the matter of culture.

Three eminent Ukrainians, who are introducing to the western world the folk music of their country, are Roman Prydatkevych, violinist; Maria Hrebenetska, soprano, and Lesia Mayenko, pianist. The three appear under the title of The Ukrainian Trio, and present most interesting programs of ensemble and solo numbers.

The violinist, who organized the trio, is very favorably known as a composer, and in a New York recital last season he won high praise from the press. The Evening World characterized his tone as firm, pure and vibrant, "the intonation admirably secure, and all mechanical difficulties of finger and bow were met without seeming effort." Mr. Prydatkevych had everything in his favor. "He played musically and sincerely and with a feeling for phrase and melody," wrote the New York Times. Of like tenor were the estimates of the rest of the New York papers. During the World War Mr. Prydatkevych gave recitals in Austria, under the auspices of the Ministry of War, and later in the principal cities of Central Europe.

Maria Hrebenetska has sung opera in Kiev, Odessa, Petrograd, Milan, Pilsen and Olomuts, and has appeared with great success in recital in many important European cities.

Lesia Mayenko was born in Kamakura, Japan. During the war she studied in a convent in Germany, where she was interned as an alien. Later she attended Dr. Koch's Conservatory in Frankfurt on the Main, where she studied with Prof. Engesser and Lina Mayer. In New York Miss Mayenko studied with Boris Lang and has appeared with him in two-piano programs at Carnegie Hall and elsewhere.

Mr. Prydatkevych appears in the garb of Western Europe, while the ladies of the ensemble perform in national Ukrainian costume. The recital management of the trio is in the hands of Vera Bull Hull.

Bach Festival Announcements

The annual Bach Festival, given by the Bach Choir, Bethlehem, Pa., will be held this year Friday and Saturday, May 15 and 16. Nine cantatas will be sung, all of them, except two, new to Bethlehem. The Friday afternoon program opens with the chorus "O God, from heaven look below" with the quartet of trombones doubling the voice-parts. This is followed by a cantata containing a chorus written for the ceremonial of the Change of Council of Leipsic—the so-called Rathswahl Cantata of the year 1731, exactly 200 years ago. Its orchestration includes three trumpets. Later, when the composer was at work upon the Mass in B minor, he adopted this chorus bodily, changing the language from German to Latin. Another cantata for Friday afternoon is "See now! what great affection on us the Father hath showered." In this number the score calls for the now obsolete cornetto. Although, like the zinke, it is made of wood, it is played with a brass mouth-piece, and its tone blends with the trombones. The Friday afternoon program ends with the "Praise ye the Lord, O my spirit," the orchestration including three French horns and bassoon. The Mass in B Minor will be sung on Saturday as usual.

All sessions begin on Eastern Standard Time—the Friday afternoon session at four o'clock, the evening session at eight o'clock. Dr. J. Fred Wolle is the founder of this annual festival, and has been its only conductor. Orders for tickets for the 1931 Bach Festival are already coming in, it is reported. So widespread is the renown of the Bach Choir and its conductor that each year the audience includes not only Americans from all parts of the country but Europeans as well.

Juilliard Representative Heads El Paso Symphony

H. Arthur Brown, representative of the Juilliard Foundation in the southwest, has accepted the position of conductor of the El Paso (Tex.) Symphony Orchestra and has started rehearsals. The first concert will be given this month, Mr. Brown acting as both director and soloist.

Mr. Brown is well known as a violinist and conductor. He held a fellowship with the Juilliard Foundation, New York, for

some years, and has also won other scholarships and honors, among them an artist diploma awarded by the French Government. He has been an orchestral conductor for the National Broadcasting Company and has toured under the auspices of the National Music League. He is now stationed at the New Mexico College of A. and M.A. as the head of a movement sponsored by the Juilliard Foundation to stimulate interest in music in the southwest. The organization of the El Paso Symphony is a part of this campaign.

Amato Studio Notes

Robert Steel, baritone, pupil of Pasquale Amato, is now in his second season with the opera in Wiesbaden, Germany. Mr. Steel has also recently made successful concert appearances in Amsterdam and The Hague. He writes to his teacher: "I am more than ever in your debt for the splendid lessons I had during my short visit with you this summer. Since our first work together in France and Italy it has been a constant joy to know you and to learn from you." Mr. Steel declares that he is looking forward with the keenest anticipation to his next summer's study with Mr. Amato.

Amato pupils who have been heard recently over the radio include Craig McDonnell, baritone, who sang over Station WOR on the Kipling hour, and Mrs. R. H. Gurley, soprano, who broadcast from Station WHAT, Philadelphia, Mrs. Gurley also sang at Anthony Wayne, Wayne, Pa.

Christmas Festival at Lucerne-in-Quebec

Yuletide traditions of both France and England were observed at the Christmas festival which was held at the Log Chateau, Lucerne-in-Quebec, December 24 to 27. Les Disciples de Massenet and the Bytown Troubadours offered French and French-Canadian folk songs and dances, while English Christmas music was sung by the Festival Quartet headed by Harold Eustace Key, who devised the vocal and instrumental arrangements used at this festival. On Christmas Eve and Christmas Day carols were presented by the visiting boy choristers of Savoy Chapel, London. The festival proved so successful that it is announced as an annual event.

La Forge-Berumen Studio Notes

A recent La Forge-Berumen broadcast was presented by Harrington van Hoesen, baritone; Phoebe Hall, pianist; and Frank La Forge, composer and pianist. Mr. van Hoesen was in fine fettle and sang brilliantly. His voice is rich and exceptionally well adapted to broadcasting. Mr. van Hoesen sang compositions by Frank La Forge, who played the accompaniments. Phoebe Hall contributed piano solos, and played exceptionally well. She has fine musical understanding and technique. These musicles are broadcast every Thursday over WEA.

June Buriff, teacher of Carol Deis, who won a recent Atwater Kent radio contest, is a pupil of Frank La Forge and uses the La Forge method in her teaching.

Dunning Demonstration and Recital

A recital and open class day was recently given by junior pupils of Katharine M. Arnold, exponent of the Dunning System of Improved Music Study, in her studio at the Whytehill School, New York. In addition to the piano solos played by each child, there was a memory test, a rhythm test, the playing of chords and cadences, and a demonstration of written transposition and key-board transposition. Keys for the chords, cadences and transposition were chosen by the audience. Pupils appearing were Betty Ann O'Connor, Mary-Meloy Theobald, Dorothy Wagstaff, Ned Titus, Dewitt Titus and Alan Grady.

Kindler in Busy Season

Hans Kindler, cellist, returned from a concert tour in California and began another busy month early in January. On February 1 Mr. Kindler will appear in the double role of conductor and soloist with the Pittsburgh Symphony Orchestra. He will conduct the entire program except the concerto he will play with the orchestra.

Sydney Rayner Sings Tosca

Sydney Rayner made his first appearance of the season at the Opera Comique on January 11 in Tosca, which also marked the third language in which he has sung this particular role. In German the tenor sang it last year at the Staatsoper (Unter den Linden) in Berlin, many times in Italian in Italy, and now in French.

Not a Liebling of the Lieblings

A. J. Liebling, who signs musical articles in various publications, is not a member of the well known Liebling family, whose remaining musically active representatives are Estelle, Leonard, George and James; Max, Emil and Saul having passed away.

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Music Notes from Coast to Coast

El Paso, Tex. The musical season opened here with the Marine Band in matinee and night concerts. The matinee was in the High School Stadium, with an audience of several hundred adults, and 10,000 children. The concerts of the band were sponsored by the Mothers Association of the School of Mines.

On December 7 the new organ at Loretto College was dedicated with Fernando Germani at the organ. The lovely Chapel of the college was packed, the overflow filling the great halls. Mr. Germani received an ovation at the end of the program. Both the Kreisler and Germani concerts were under the management of Mrs. Hallett Johnson.

Under the sponsorship of the Mothers Organization of the El Paso School for Girls, Rafael Diaz gave a concert in Liberty Hall on December 10. His program was delightful, although we wished for more opera arias, which we have come to expect when Metropolitan Opera singers come our way.

The El Paso Symphony Orchestra is being organized for one concert in January, under the leadership of Arthur Brown, who is being loaned to this district by the Juilliard Foundation.

The outlook for a fine season is anticipated by the bookings of the German Opera, Mexican Tipica Orchestra, Paderewski, the Cherniavsky Trio, and possibly La Argentina, and Mina Hager, contralto. H. J.

Indianapolis, Ind. The Mannerchor on November 24 brought the German baritone, Heinrich Schlusnus, to their own club house. He gave a fine program of German songs, old and new, his voice sounding equally well in all styles of singing.

Closely following this concert was that of the baritone, Lawrence Tibbett, under the auspices of the Teachers Federation in Caleb Mills Hall. A more than capacity crowd greeted Tibbett, and he held them enthralled.

Walter Gieseking was the third distinguished artist—his concert being the third of the Martens series. He is certainly one of the great pianists of our time. His versatility is extraordinary—he plays Bach and Ravel equally well. One feels that whatever he plays is perfection.

The Don Cossack Choir gave one of their stirring concerts—it being also under the Martens management. So much is known of their achievements that further comment here is useless. They had their usual vast and enthusiastic audience.

Among our local musicians things are a bit quiet. The Harmonie Club (opera study club) gave a charming performance of Mozart's *Così fan Tutte*, and the Matinee Musicale gave its monthly meeting at the Heron Art Institute, the program being given by the active members. Outstanding were the piano solos of Carolyn Richardson and the songs by Helen Warrum Chappell, who is one of our best sopranos and always sings with beauty and distinction.

The holiday season brought Christmas concerts by all the local Indianapolis organizations. The annual Sunday afternoon concert given by the Matinee Musicale in the Roberts Park Church was extremely interesting and drew a large crowd.

The Arthur Jordan Conservatory of Music gave the first of a series of concerts of modern Russian music last week. Lenore Giffin gave a short and interesting talk on the subject and the program was given by the Marott Trio and various members of the faculty. The most important numbers were two groups of piano solos splendidly played by Bowman Cramer.

The new Indianapolis Symphony Orchestra, with Ferdinand Shafer conducting, and the choral section of the Matinee Musicale, Percival Owen conducting, gave a joint concert at Caleb Mills Hall. The orchestra is developing in the most satisfactory manner. The choir made its first appearance and the members must have felt very gratified by their success. The orchestra and chorus gave The Blessed Damozel by Debussy, with Helen Warrum Chappell singing the title part. The whole cantata was most beautifully sung and played, the lovely high soprano voice of Mrs. Chappell soaring above the chorus in a very thrilling manner. Both the soloist and chorus are to be congratulated upon the fact that every word of Rosetti's lovely poem could be understood.

The Gordon String Quartet, with Rudolph Reuter, pianist, gave a very fine concert in the Civic Concert Series. The Quartet played the Haydn D minor, Op. 76, a Beethoven

quartet out of Op. 59, and with Mr. Reuter at the piano, Schumann's immortal piano quintet.

It seems to this writer that these numbers could not have been better played, and the Middle West can justly be proud of this quartet.

Mr. Reuter's playing of the piano score in the Schumann quintet gave exactly the right balance between the quartet and piano, producing a perfect ensemble. M. H. P.

Long Beach, Cal. The musical season opened here in October, with Jose Mojica, Mexican tenor, presented on October 17 at the Municipal Auditorium, in the Civic Concert Series, Katheryn Coffield, manager.

Mary Garden packed the Municipal Auditorium November 11, when she appeared in the opening concert of the Philharmonic Course. L. D. Frey, manager. Other artists presented on this course were Maier and Pattison, duo-pianists, November 22; Dino Borgiolo, tenor, November 25.

"An Evening of Opera" was given by Marie Tiffany, Louise Barnhardt, Enzo Aita and Giuseppe Martino-Rossi, with Sanford Schussel, director-accompanist, November 14, in the Civic Concert Series, and Hans Kindler, cellist, December 12. The Municipal Auditorium was well filled at all these concerts.

The Civic Chorus, an organization of 500 singers, Rolla Alford, director, and sponsored by the Playground and Recreation Commission, is singing The Messiah, December 21, at the Municipal Auditorium, soloists, Adelle Ray Olds, Bertie-Lois Moore, Roberta Clarke, Ola Blair, Penny Selby, Robert Edmonds and C. Evan Engberg. The Woman's Symphony Orchestra, Eva Anderson, director, accompanies the chorus. This organization is also sponsored by the Playground and Recreation Commission.

The Opera Reading Club, Mrs. Earl Burns Miller, president, and Leon Rains, director, has had three programs this season: Rigoletto; Cadman's two works, White Enchantment and The Witch of Salem, on one program, Mr. Cadman coming up from San Diego to play the accompaniments; and this month The Merry Wives of Windsor was presented.

The Woman's Music Club, organized in 1908, and now the largest club of its kind in the State, is putting on fine programs. Mrs. Harry Voisard is president, and Pauline Turill program chairman.

The Musical Arts Club, made up of professional musicians, is now in its third year of activities, and has nearly 100 members. Nina Wolf Dickinson is the president, and Ethel Willard Putnam program chairman. This club is conducted the same as other service clubs, and meets every week for luncheon and a short program.

The Long Beach Municipal Band celebrated the seventh anniversary of Herbert L. Clarke's becoming conductor of the organization, December 4, when the program was made up of compositions by Mr. Clarke and members of the band. At the evening program the Trojan organizations from the University of Southern California, Harold W. Roberts, director, assisted on the program. The Municipal Auditorium was packed, as people came from Los Angeles and other nearby cities for the occasion. The Long Beach Municipal Band is twenty-one years old, and unique, as it is the only organization of the kind supported by taxes and included in the regular budget, and also playing every day in the year.

The Long Beach City Schools, Miss Minerva Hall, general director of the music department, participated in the Christmas Pageant, when the lights were turned for the Yuletide decorations, December 5. All the schools gave Christmas programs on December 12, the Polytechnic High School giving the annual program in memory of Ethel Ardis, who founded the idea at the school. At Woodrow Wilson High School and at the Junior College colorful Christmas programs were presented, many hundreds of students taking part, from the glee clubs, choruses and orchestras. A. M. G.

New Orleans, La. Several weeks of musical brilliance have ushered in the season here, and a glance at the calendar reveals more red circles marking dates which promise interesting events to come.

Officially it was Sidney Rayner, New Orleans tenor, with international recognition, who opened the season by a song recital in the Municipal Auditorium, his first appearance at home in three years. A large gathering enthusiastically applauded, and commented upon the increased beauty of the tenor's lyric voice, his authority of interpretation, the completeness with which he has absorbed the foreign tongues and atmosphere, his cosmopolitanism which yet has dropped none of the attractive simplicity that has always been an asset to his personality. Rayner's program comprised chiefly operatic numbers, interspersed with two groups of lyrics. The Philharmonic Society presented him with a laurel wreath.

Le Petit Opera Louisianais may account this year a sizable climb up the ladder of success, for to admirable performances last

spring they recently added two nights of opera whose approach to professionalism vocally, histrionically, and scenically helps materially to fill the gap left by the faded glory of the old days, when this city was the opera metropolis of the country. Le Petit Opera took advantage of the visit of Sidney Rayner to present him as guest artist to sing the leading male roles, which combined with an unsuspected excellence of purely amateur, local talent attained an impressive standard.

The entire opera of La Bohème was given, with Carmen Nuccio singing Mimì opposite the Rudolpho of Rayner. Others in the cast included Mildred Hava, Alfio Cristina, I. Biondo, Leo Tedesco, Henri Whermann and John Bova. The second night's performance offered one act each of three operas. In the first of these, the St. Sulpice scene of Manon Lescaut by Massenet, Mabel G. Godchaux sang with Rayner, and Ernesto Ferrata and Edward Kalin appeared in the supporting roles. The second act of L'Amico Fritz introduced J. Catherine Rule as Suzel, and George A. Holleman as Fritz Kobus. The Prologue and first act of Pagliacci concluded the evening with Sidney Rayner creating one of the most beautifully impassioned Canio's heard here for many a year. Carmen Nuccio as Nedda, with Alfio Cristina the Clown, Joseph Scramuzza as Silvio, and George A. Holleman as Beppe, completed the cast.

Le Petit Opera is under the direction of Maestro Ernesto Gargano, who also acts in the capacity of conductor of the orchestra, with Mary V. Molony as official accompanist. Much credit is due likewise to Mme. Jane Foedor, artistic director, and Ben Mathews, stage director.

The New Orleans Philharmonic Society has been active, presenting as its first attraction the renowned Spanish dancer, La Argentina, who was assisted on the program by Miguel Berdion, pianist. The second concert of their series introduced Joseph Szigeti, violinist, and his excellent accompanist Nikita de Magaloff. A series of children's concerts was resumed by the society this year, which brought little Giulia Bustabo, child violinist, to delight the young listeners. In connection with the Philharmonic Series, music appreciation evenings have been arranged by Mary V. Molony, to precede each of the programs, with analyses by prominent local musicians.

With the initial recitals of their series, the Mark Kaiser String Quartet, and the Rene Salomon String Quartet have supplied the chamber music of our musical fare. The former, organized by the late Mark Kaiser, is entering upon its fourth season with three of the original members, Gladys Pope, first violinist, Florence Hiteshew, second violinist, and Sara Lob, cellist, to whom have been added Robert Todd, violist. According to their program custom a quintet introducing a prominent pianist is given as an added attraction and on the occasion of their first performance, Mme. Eugenie Wehrmann Schaffner appeared in a Dvorak opus.

The Rene Salomon String Quartet was organized this year by the first violinist, whose name it bears, and includes Carl Kirst, second violin, Bertha Kribben Fenn, viola, and Otto Finck, cello. Their initial program, given in the salon of the Orleans Club, presented a variety of Beethoven, Borodin, Glazounov, and Fritz Kreisler.

Sidney Finkelstein, youthful pianist, astounded a mature audience by the artistry and musicianship his thirteen years have developed. The little boy, who was pronounced winner of a baby grand after the piano contest held last year in this city, was introduced in recital by his instructor, Walter Goldstein of the Newcomb School of Music. His program included Bach, the Mozart Sonata in F major, Schumann's Scenes from Childhood, several smaller pieces, and was concluded by the Beethoven Allegro con brio movement of the Concerto in C minor, with Walter Goldstein at the second piano.

Lucienne Lavedan, harpist, formerly of Chicago, now residing here, entertained at a recital of French music, which she enhanced by her mode of chatty program notes. She was assisted on the program by Marie Theard, pianist, in the Introduction and Allegro of Maurice Ravel.

Mrs. Theresa Cannon-Buckley, founder of the Polyhymnia Circle, which celebrated its twenty-fifth year of existence last season, and who was identified for many years in local music circles, was tendered a memorial service recently by her many musician friends. Mrs. Buckley died in the early summer.

A charming recital, sponsored by the Causerie du Lundi, was that of Lucienne Lavedan, harpist, and Anna Harrison, soprano, who contributed several little French folk songs, accompanied by the harp. Miss Harrison has returned to New Orleans after several years residence in France.

With a view to perpetuating the French tongue in music, drama, and dance, La Renaissance Française was organized by a group of the French colony last spring, and held its first monthly meeting of this season a short time ago, when an attractive program was given. O. M. L.

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PUBLICATIONS

The Musical Influence of the Arabs

One of the best books that has reached this reviewer's desk in many a moon is by Henry George Farmer. It is entitled *Historical Facts for the Arabian Musical Influence*. (William Reeves, London.)

This great work was inspired by an attack by Kathleen Schlesinger upon an earlier work by Mr. Farmer entitled *Clues for the Arabian Influence on Musical Theory*. Miss Schlesinger's reply was entitled, *Is European Musical Theory Indebted to the Arabs?* This earlier work by Mr. Farmer was a monograph of some twenty pages; the work now under review is a book of nearly four hundred pages and exposes a wealth of research and a scientific attitude that are impressive and inspiring.

Mr. Farmer never claims to know what he does not know. Every surmise and conjecture is so indicated, and all of the sources of his information are given. He is an arabist, author of *A History of Arabian Music*; *The Arabic Musical MSS.* in the Bodleian Library; *The Organ of the Ancients*; *From Eastern Sources*; *The Influence of Music*; *From Arabic Sources*.

If any music lover wants a few hours of delightfully romantic reading he should secure a copy of this book. The title of it, to be sure, does not sound romantic, nor does the above insistence upon its scientific accuracy; but it is just this accuracy that makes it romantic. It gives us a picture of music study by theorists during the first ten centuries of the Christian era, of the wanderings of musicians, minstrels and teachers, of the growth side by side of church music and popular music, of vocal music and instrumental music. It gives us a wonderful picture of the difficulties those partly cultured thinkers had to meet in the matter of notation, in the turning of their stringed instruments, and of the strange style of their writing. It tells us how the Arabians rose to leadership in scientific thought, how we got many words now used in science, and especially mathematics, from the Arabs, and how they passed on to us the theories of the Greeks and of other Eastern nations.

Mr. Farmer begins his book as follows: "One of the most deplorable things in history, said Dr. J. W. Draper, the author of *The Intellectual Development of Europe*, is the systematic way in which European writers have contrived to put out of sight the scientific obligations of the Arabs."

This, no doubt, explains why much of the information to be found in this book appears new and comes as a surprise. We learn that in three of the courses of the Quadrivium (which constituted most of the learning in medieval universities)—arithmetic, geometry and astronomy,—progress in Europe would have been much slower had it not been for the discoveries, improvements and inventions of the Arabs. As to the fourth course in the Quadrivium,—music,—Mr. Farmer now convinces us that we here, also, owe much to the Arabs.

In his opening chapter our author goes deeply into the question of *The Arabian Contact*, i. e., the Arabian conquests in Europe, the long occupation of European soil by Arabs, and the natural infiltration of their superior culture. This applied to music not only as a result of performances upon musical instruments by "practical" musicians, who probably had little use for theory, but also the teaching of musical theory by Arabian professors in the universities as part of the Quadrivium. In the year 711 the Muslims entered Spain and were not finally driven out until 1492. The Khalifate, as a political force, did not hold sway over this dominion for more than a century, but whatever political differences may have existed, a common culture prevailed from Samark and in Turkestan to Cordova in Spain, an Arabian culture by the side of which that

of Western Europe was mere barbarism. In all the great cities of this vast territory colleges, schools and libraries flourished. Art, science and letters rose to an eminence unheard of since the days of Grecian splendor. It was inevitable that Europe should find this new spirit arousing her from the heavy slumber of the Dark Ages.

Those who are acquainted with the literature of the Arabs in those early days must be convinced that music with the Arabs was part of their daily lives. The courts of the khalifs, sultans and amirs were crowded with virtuosi, whilst every man who could boast of a social position had his guinea or female musician, who was as common in the Golden Age of Muslim civilization as the piano was in the Victorian era. . . . Song was heard on every side, whether from the professional musician or from the workman, whilst the dance was, as with all Semites, indispensable. As for musical instruments, whilst the names of those used in Europe might be counted on the fingers, those of the Arabs can be enumerated by the dozen.

The reviewer has here quoted Mr. Farmer's own words, so as to show the beauty of his style, and his reason for calling this book at once a scientific document and a work of romantic charm. Mr. Farmer paints a picture of the time that is truly delightful, and this picture is the result of such wide reading as is difficult to conceive of. At the foot of every page one finds series of notes giving sources, with page and line indicated; and in many places the original language is given, with various translations. From which one learns, among other things, how faulty many translations are (even when they appear in standard works or even dictionaries or encyclopedias) and how much more historians have taken medieval writings to mean than they probably were really intended to mean.

The length of a review being limited—and the time of the reviewer also strictly limited—it will be, unfortunately, impossible to mention even the chapter headings in this remarkable work. The reader must not imagine, however, that the book deals with any one, single subject. The entire question of the growth of musical science in Europe is covered and is treated in great detail. A lot of things that have been taught as facts for long that we have come to take them for granted, are pointed out as being doubtful to say the least of it, and the reader will be amazed at the manner in which musical historians have jumped to conclusions.

Such subjects as notation, intonation, the tuning of stringed instruments, the beginnings of harmony (organum) scientific music vs. practical music, schools of music, church influences on musical growth, and a host of things directly or indirectly connected with these subjects, are discussed with such splendid documentation, and such frank and open declaration of sources, that one welcomes this book as a most important addition to the science and history of music.

Mr. Farmer's chief object and interest is to prove his point, but his efforts in this connection will not seem highly important to the casual reader. What will seem important is the side issue, the magnificent documentation of the work, the fact that so much material is placed at the disposal of the reader who, busy with other things, could never find time to read all of the books that Mr. Farmer has read.

Mr. Farmer's style of writing is neither argumentative nor opinionated. It is that of a careful scientist seeking the truth. For what he asserts or presumes he gives his reasons so that the reader may judge for himself, and he gives these reasons, not from second-hand sources, translations, paraphrases and the like, but from examination of the original MSS. Mr. Farmer has, himself, made translations of many ancient MSS. and has compared his translations with those of others. How many writers on music have done the same?

No one could read this book without being astonished to discover how many beliefs we all hold concerning music history that are, at least, questionable. We find that we know actually very little indeed about ancient music in the way of positively demonstrable fact. The style and manner of the writing in scientific books of those times was so unclear—or seems so unclear to modern minds—that the truth is difficult to arrive at. Mr. Farmer, however, does not make this sort of statement; he simply shows us the sources and allows us to draw our own conclusions.

Finally it must be said that this book should prove a valuable model for those who propose to write scientifically about music either present or past. Turning from it to some articles in certain musical encyclopedias one is shocked to find that in these latter the authors frequently give no intimation of the extent to which they have had recourse to conjecture. Mr. Farmer himself, in a foot note (page 319), says: "The late Dr. C. F. Abdy Williams's article on 'Nata-tion' in Grove's Dictionary of Music is so uncritical and misleading that I have no interest in his larger work. In Grove, he attributes the alphabetical notation to which I refer, to Odo of Cluny."

As to the controversy between Miss Schlesinger and Mr. Farmer, one can only

be thankful that it encouraged Mr. Farmer to write this book. Whether or not he proves his case, and disproves Miss Schlesinger's criticisms, is quite beside the point and is, in fact, of no importance whatever. The net result has been, as already said, the appearance of one of the best books on music that has come to the attention of this reviewer. F. P.

OVERTONES

OVERTONES, the monthly publication of the Curtis Institute of Music, December issue, has just reached us. It contains the usual interesting material—editorial comment concerning the late Lynnwood Farnam, with his photograph; an article entitled *The Violoncello, Instrument of Song*, by Felix Salmond; *A Music Student in Poland*, by Louis Vynner; and numerous items concerning the work in the institute.

PIANO, FOUR HANDS

WITCHES' DANCE, FOREST ELVES, RIGAUDON, FINALE FROM KELTIC SONATA (MAC DOWELL). This lovely music has been arranged for two pianos, four hands, by the eminent Felix Fox, Boston. It is scarcely necessary to say that the work is beautifully done and the use of two pianos is a genuine addition to the original concept of the music. (Schmidt, Boston.)

Lester Ensemble Announcement

On January 27 the Lester Ensemble will present Josef Wissow, pianist, in recital at the Women's Club of Bywood, Bywood, Pa.

Marie Montana Well Received

San Fernando Valley (Cal.) "made musical history" when Marie Montana was heard in a recital at Van Nuys, December 4, under the management of Grace Rankin and L. E. Behymer, who is directing Miss Montana's Pacific Coast tour. Sixty persons from Hollywood, Pasadena, the Beverly Hills district and other sections of Los Angeles "over the hills" motored out and augmented a discriminating audience drawn from eight valley towns.

"Miss Montana utterly captivated her hearers. Her art has given a tremendous impetus to plans for next season. They want to hear her again," writes Grace Rankin, local manager.

"The dramatic presentation of each song formed as much a feature as the actual singing. Miss Montana interpreted her selections with so much meaning, reflected in her expression and gestures, it added immeasurably to the emotional effect," commented the Van Nuys Tribune.

Homer Simmons, young pianist-composer of Los Angeles, gave unusually fine pianistic support. G. R.

"The Modern Pianist"

The Modern Pianist, a text book by Simon Bucharoff, will be published on or about January 20. This book was described in detail in the MUSICAL COURIER of January 3. A review of it will be printed in these columns as soon as the published copies are placed on sale.

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What may be expected during the coming summer is well illustrated by the following account of the advantages enjoyed last summer by students of the Curtis Institute of Music.

One of the unusual features of the summer instruction offered by the Curtis Institute of Music is that the courses are not given at the school's headquarters in Philadelphia. Instead, students follow their teachers to various European and American resorts.

Maine was a popular gathering place for such groups last summer. In Camden, Mrs. Mary Louise Curtis Bok, Mr. and Mrs. Josef Hofmann and Lea Luboshutz spent their vacation, and William Harms, Joseph Levine and Nadia Reisenberg continued their piano studies under Mr. Hofmann, while Mme. Luboshutz's violin students included Judith Poska, Celia Gomberg, James Bloom and Eugene Orloff, with Yvonne Krinsky and Eugene Helmer, accompanists. Both groups of students participated in the Community Concerts at Camden and in a benefit concert in Rockport. The Swastika Quartet coached last summer in Sorrento, Me., with Louis Bailly, and Leonard Mogill also studied there. The quartet gave no less than nine concerts, all before distinguished audiences and all enthusiastically received. Seal Harbor, Me., was the headquarters of harp study with Carlos Salzedo. With him were Lucile Lawrence, Alice Chalifoux, Isabel Ibach, Mary Griffith, Victoria Murdock Bloom, Reva Reatha, Flora Greenwood and Edna Phillips.

In Williamstown, Mass., Harriet van Fmden, of the vocal department, superintended the summer studies of Selma Amansky, Pacci Diamond, Kathryn Dean, Irene Singer and Esther Cohen. Joseph Rubanoff was their accompanist.

The largest number of Curtis summer students were to be found in New York state. Marcella Sembrich, as in several past seasons, coached some of her students in voice at her estate in Bolton, on Lake George. With her were Henriette Horle, Natalie Bodanskaya, Genia Wilkomiriska, Mildred Cable, Edna Corday and Ruth Gordon, with Sylvan Levin as coach and accompanist. Benefit concerts were given in Bolton and in Lake George by these young singers. Several of Mme. Sembrich's pupils sang at a reception for Commander Byrd, who showed his appreciation by taking two of them for a flight in his airplane.

Horatio Connell, also of the voice faculty, spent a busy summer in Chautauqua, N. Y. His students were: Rose Bampton, Daniel Healy, Arthur Holmgren, Eugene Ramey, Alfred De Long, Albert Mahler and Florence Irons. Elizabeth Westmoreland was their accompanist. These singers appeared in leading roles with the Chautauqua Opera Association and in oratorios and orchestral concerts.

In New York City David Saperton taught the following piano students: Freda Pastor, Jorge Bolet, Jean Marie Robinault, Rosita Escalona, Marga Wustner, Lilian Batkin, Florence Fraser and Irene Peckham. In Woodstock, N. Y., Edwin Bachmann's violin students included: Lily Matison, Ladislau Steinhardt and Abe Burg.

Felix Salmund, cellist, in London, England, continued his instruction of Tibor de Machula. Agnes Davis and Conrad Thibault were in Paris for a summer's vocal study with Emilio de Gogorza. Louis Vynar studied conducting with Emil Mlynarski in Poland. An interesting event was his conducting of a public performance of the Warsaw Philharmonic Orchestra. In Northern Italy, Rosano Scalero spent the summer, and with him were Sam Barber, John Bitter, Gian Carlo Menotti, Eleanor Meredith and John Moffitt, his composition students. Two organ students, Robert Cato and Alexander McCurdy, were also in Europe, studying part of the time with Lynnwood Farnam.

All of which gives an idea of the pleasant and effective combination of study and vacation which pupils of Curtis teachers may anticipate for next summer.

Claire Alcee Active

Claire Alcee, soprano, recently sang on a joint program with Mildred Dilling, harpist, before the American Criterion Society at the Hotel Plaza, New York. Her program included *Depuis le Jour* from Charpentier's *Louise*, *Gavotte de Manon* (Massenet) and songs by Bergerettes-Weckerlin, Max Reger and Karolyn Wells Bassett. Madeleine Marshall was the accompanist. On January 7 Miss Alcee appeared before the National Society of Patriotic Women at the Commodore, New York, and is scheduled to sing, January 19, at the Barbizon-Plaza, New York, for the League of American Pen Women.

Florence Kaiser's Voice Praised

The New York Herald, Paris edition, through its special correspondent at Hamburg, Germany, made an exceedingly favorable report concerning the appearance of an American girl, Florence Kaiser, at the Musik Halle. This paper said that she received an ovation after her group of three songs by

Schubert. "She came through the ordeal of singing German songs with flying colors. The rich warmth of her tone showed to advantage in the Ave Maria, which was followed by Gretchen at the Spinning Wheel and by the charming *Dream of Spring*. Miss Kaiser was excellently accompanied by her husband, Siegfried Vollstedt, who is attached to the Hamburg Stadt Opera."

Concerning the same concert, the Hamburg *Fremdenblatt* spoke of the beautiful quality of Miss Kaiser's voice, and said that it was particularly well suited to the Schubert songs.

Esther Johnsson's European Success

Among the young American aspirants to musical fame in Europe, few have made a more enviable position for themselves than



ESTHER JOHNSSON

Esther Johnsson, pianist. During her short stay on the continent, she has put to her credit successful orchestral engagements in Paris (with the Conservatoire Orchestra, under Philippe Gaubert) and Scheveningen (under Ignaz Neumark), and equally successful recital appearances in many cities and countries. In Vienna, one of the distinguished visitors to Esther Johnsson's con-

cert was Emil Sauer, who also participated in a big reception given in Miss Johnsson's honor by Mrs. Hammerand, a leader of the American colony at Vienna.

Following her Viennese appearance, and as a result of it, Miss Johnsson was called to Salzburg for concerts with the Mozarteum Orchestra, and so significant was her success that she was at once engaged for orchestral appearances in important Austrian summer resorts, such as Bad Gastein and others. Since then Miss Johnsson has been re-engaged at Salzburg no less than four times, twice playing Cesar Franck's *Symphonic Variations* and twice Mozart's *A major Concerto*. Indeed it is with Mozart's music that she has endeared herself most to the hearts of the Austrians. In view of Austria's (and particularly Salzburg's) jealousy watched Mozart tradition, no compliment paid to Miss Johnsson could be stronger than the comment of a Salzburg critic that "among all pianists, Austrian or foreign, none is a more perfect specialist in Mozart's music than this young American girl."

Miss Johnsson's plans and obligations for the current season are many. They include an orchestral reengagement at Paris, recitals in the Scandinavian countries, and a "historical" recital at Salzburg, with music of Mozart and his contemporaries. For the spring Esther Johnsson is engaged as the only soloist to accompany the Salzburg Mozarteum Orchestra on its big tour undertaken in commemoration of Mozart's 175th birthday. R.

Mendelssohn's Christus Presented

On January 11 music lovers were given the rare opportunity of hearing Mendelssohn's unfinished oratorio, *Christus*. The work was presented at Saint Matthew and St. Timothy othy Church, 26 West 84th Street, New York, as the third of a series of special musical services which take place this season on the second Sunday evening of each month from November to April. Professor Hall, of Columbia, is organist and choir-master. The choir was augmented for the occasion.

This last choral work of Mendelssohn is very powerful and dramatic. Had the composer lived to finish it, even his oratorios, *Elijah* and *Saint Paul* might have been outranked. One or two numbers of the work are generally known, but as a whole the music is rarely heard. These dramatic and touching parts give a new insight into Mendelssohn's genius.

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Basil Cameron Is Given Rousing Farewell

San Francisco Gives Conductor an Ovation—Other Notes of Interest

SAN FRANCISCO, CAL.—When Basil Cameron leaves San Francisco, it will be with the echo of a tremendous ovation ringing in his ears. The sixth pair of concerts by the San Francisco Symphony Orchestra in the Curran Theatre marked the English guest conductor's two farewell appearances with the organization for this season. These appearances were rendered conspicuous by the fine program which was played with great distinction and received with every evidence of enthusiastic approval and affection by the large audiences.

Cameron chose for his final offerings, Rachmaninoff's Second Symphony, Sibelius' Overture to The Tempest, Malipiero's Symphonic fragments, St. Francis of Assisi and Elgar's introduction and Allegro for string quartet and orchestra. Mr. Cameron has never heretofore disclosed quite so much spontaneous feeling as in the rendition of the contrasting modern and classical moods that were reflected in this program. Cameron is renowned for the clarity of detail and the lucidity of texture which he imparts to the music he conducts. One could not help but admire the classical delicacy that characterized his reading of the Elgar; his personal touch, his fine talent for phrasing, impeccable good taste and artistry were never more fully manifested. Under his spirited baton, the San Francisco Symphony Orchestra gave a remarkably smooth, finished performance of the Rachmaninoff Symphony, one of notable eloquence, especially in the climaxes where Cameron and his colleagues stormed and achieved emotional heights. That each and every one of his interpretations commended themselves could be gauged by the fact that he was recalled innumerable times amid continuous applause. At the end of the concert, the audience seemed inclined to remain forever to applaud and cheer, thus showing Mr. Cameron that he has established himself firmly in the esteem of San Francisco Symphony patrons. The orchestra, too, manifested its appreciation of Cameron's art by giving him a "tush."

Two members of the San Francisco Symphony Orchestra are regrettably missing from its ranks for the time being. Otto Kegal, trumpeter and librarian, recently met with an accident which resulted in a broken kneecap. Harold Randall, first clarinet, has been threatened with a nervous break-down. His place is being taken by Nicolai Zannini.

Estelle Carpenter, director of music in the public schools, was hostess recently in a reception for Basil Cameron, conductor of the San Francisco Symphony Orchestra. A demonstration of school work was given by pupils of the Suto School under the direction of Mildred A. Burke. Short addresses were made by Cameron and by Joseph Thompson, president of the Summer Symphony Association. Miss Carpenter's guests included many prominent musicians and patrons of art in San Francisco and the bay cities.

The members of the San Francisco Commercial Club heard a concert of Christmas music at a luncheon in the Merchants' Exchange Bldg. The National Broadcasting Company Salon Orchestra played and selections were sung by Eva Gruninger Atkinson, Clarence Oliver, Hugh J. Williams, Henry L. Perry, Gwin Jones, Fred Klein and Edwin Imhaus.

Returned from a two years' sojourn abroad, Giuseppe Jollain, violinist, was given a reception in the studios of Bessie Fuller Turner and Vivian Wall. A program was beautifully interpreted by Florence Ringo, soprano; Rudolphine Radil, soprano; Miss Wall, dancer; Elsie Bachrach, pianist, and two pianist students of Mrs. Turner, Mrs. Alfred W. Eames and Roland Bergstrom.

The Musicians' Club of San Francisco and its Women's Auxiliary held a Christmas party at the Women's City Club.

A studio recital was given by the piano students of Malen Burnett. About twenty-five of her talented and most efficiently trained pupils presented a splendidly arranged program that met with the approval of a large gathering.

Raymond Marlowe, young San Francisco operatic tenor, has been fulfilling a number of engagements in the bay cities during the holiday season.

Jewel Rinaldo and Lois Swart, pupils of Marjorie Young, gave a piano program in the studio of their teacher. C. H. A.

Earle Hummel Wins Success in Albany

Earle Hummel, violinist, recently gave his annual recital at the Institute of History and Art, Albany. His brother, Stanley Hummel, pianist, was the accompanist. The program included compositions by Vitali, Beethoven, Sibelius, Schubert-Friedberg, Milhaud, Dinicu-Heifetz and Novacek. Mr. Hummel was enthusiastically applauded throughout the evening and was forced to repeat the Hora Staccato (Dinicu-Heifetz).

In reviewing the recital the Knickerbocker Press said: "He (Mr. Hummel) is a young musician of sound talent whose recitals are always worth while."

Cincinnati Conservatory Notes

CINCINNATI.—Dan Beddoe, who is much in demand as an oratorio singer, was guest artist with the New York Oratorio Society in Handel's Messiah. Mr. Beddoe sang the tenor role, which he has sung for many years with the New York Oratorio Society. From New York Mr. Beddoe went to Pittsburgh where he sang the same role with the Mendelssohn Society. December 18, the tenor sang at the memorial services for William J. Williams, president of the Western and Southern Life Insurance Company. Mr. Beddoe was guest artist with the Armco Band, December 14, in Middletown, where he is a great favorite.

Etelka Evans, of the violin faculty and head of the history of music department, was guest speaker, December 20, before the alumnae club of Mu Phi Epsilon, national honorary musical sorority, when this group met in Clifton. Miss Evans gave an interesting talk on Eighteenth Century composers.

Hugo Sederberg, of the organ faculty of the Conservatory, has been appointed to fill the position of organist and director of music at the First Unitarian Congregational Church, made vacant by the resignation of George A. Leighton, who has served there for the past fourteen years.

Helen Roberts, of the Public School Music Department of the Conservatory, addressed members of the Eastern Kentucky Teachers' Association at a recent meeting held at Ashland, Ky.

Florence Barbour, of the coaching and accompanying department, who is the pianist for the Cincinnati Symphony Orchestra, was the accompanist for Marta Wittkowska when this opera singer was soloist at the Christmas Music Festival which was given in Music Hall, December 21. Another talented member of the coaching and accompanying department, Miriam Otto, was the accompanist for the choristers at this program which was given for the benefit of the unemployed.

Edgar F. Gosney, who is studying voice with John A. Hoffmann and is enrolled in the opera department, has been appointed stage manager of the opera company by Alexander von Kreisler, head of the opera department. Mr. Gosney was assistant to Frank van der Stucken several years ago. On Christmas eve, Mr. Gosney was guest soloist at Zanesville, when an original cantata, written by a former Conservatory of Music student, Katherine Bauman Geis, was presented there. December 28 Mr. Gosney sang the tenor role of the Messiah when this oratorio was presented in Zanesville.

Sherwood Kains, who is studying voice with John A. Hoffmann, and George Higdon, pianist and pupil of Marcian Thalberg, were presented in a recital December 9 at Terre Haute, Ind., before the Woman's Department Club which has a membership of 1500.

Two Conservatory of Music students sang important roles of the Messiah when the oratorio was presented at Knoxville, Tenn., December 14. They were Wilma Schuping, contralto, pupil of Thomas James Kelly, and Leonard Treach, bass, pupil of John A. Hoffmann.

Eastman School Summer Session.

The Eastman School of Music, Howard Hanson, director, announces its 1931 summer school, which will occupy five weeks from June 24 to July 29, and is coincident with that of the University of Rochester College of Arts and Science.

The coming summer will see the largest piano faculty on duty in the Eastman School which has ever taught in this session. An innovation of importance will be the organization of a symphony orchestra to be directed by Samuel Belov, conductor of the Eastman School Orchestra. Hope Kammerer will return to conduct courses in piano class teaching. There will be a normal course for theory teachers, to be conducted by Irving McHose. William S. Larson will lecture on the Psychology of Music. Russell Carter is among the guest instructors in public school music who have accepted invitations to teach in this session.

Opportunity for graduate study, with credit given for the work done, was appreciated last summer. At the coming session this opportunity will be renewed. All departments of the Eastman School of Music will be open during the summer term, with members of the school faculty as teachers.

Althouse Broadcasts

Paul Althouse recently sang over station CFRB in Toronto, Canada, for the Imperial Oil Company, with excellent success. He also sang in Evansville, Ind., at the Coliseum on December 30, under the auspices of the Evansville Musicians' Club. The Courier of that city commented as follows: "Voice of Althouse proves outstanding. Splendid, sympathetic interpretation, very excellent diction. His wide range that does equally well the big dramatic things or the passages of delicacy and fineness is always a joy."

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CHICAGO.—This season's honor guest at the annual banquet of the Bohemians of Chicago was Samuel Insull, president of the Chicago Civic Opera and utilities magnate. The dinner, held at the Palmer House on Sunday evening, January 4, was attended by upwards of one thousand, the majority of whom were Chicago's best known musicians.

Herbert Witherspoon, vice-president of The Bohemians, was as ever a perfect toastmaster—witty, brief and to the point. Other speakers were Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, who was last year's honored guest and Col. George T. Buckingham, all of whom lauded Mr. Insull as Chicago's foremost art patron. In his speech the guest took very little credit for the building and financing of the new opera house, and for the success of the Chicago Civic Opera; but he had high praise for the organization backing him.

A musical program was given by members of the Chicago Civic Opera and of the orchestra. Roberto Moranzoni, Emil Cooper and Egon Pollak conducted. Claudia Muzio, Richard Bonelli, Antonio Cortis, Alexander Kippis and Maria Olszewska sang solos, and Margherita Salvi, Alice d'Hermanoy, Bonelli, Cortis and Iazzari did the sextet from Lucia.

ANGNA ENTERS

A dancer who does not dance, an actress who does not speak, a dramatist who makes the audience supply the drama—such is Angna Enters, the American dance-mime, who presented a program of her own episodes and compositions in dance form at the Studebaker Theater on January 4, under the direction of Bertha Ott. Beginning where the other choreomimes leave off, she furnishes one of the most imaginative experiences in the theater today. She proved an arresting and even astonishing phenomenon throughout her lengthy program.

TIPICA ORCHESTRA OF MEXICO

That picturesque and highly entertaining organization, the Tipica Orchestra of Mexico, Juan Torreblanca, conductor, returned to Orchestra Hall on January 4, for its third and last appearance, repeating its former success and once more charming a large audience, which showed its delight in unmistakable terms.

VICTOR CHENKIN

Other unique entertainment on January 4 was furnished by the Russian baritone-discur, Victor Chenkin, who presented a program of international character songs at the Civic Theater, fascinating a large and enthusiastic audience. The singing actor, as he may rightly be called, displayed vocal and histrionic gifts out of the ordinary, and versatility which is nothing short of phenomenal. His interpretations of jester songs, songs of Pierre Jean de Beranger; Caucasian, Hebrew and Ukrainian songs brought him the full approval of his audience, and their enthusiasm grew until by the end of the program it reached the intensity of an ovation for the Russian artist.

LA ARGENTINA

La Argentina gave her third dance program of the season at Orchestra Hall on January 5. Again she cast a spell upon her audience with her fascinating personality, her perfect art, her gorgeous costumes, the rhythmic wonder of her castanets and clicking heels.

ILZA NIEMACK

At her violin recital at the Playhouse on January 4, Ilza Niemack brought out a concerto by Bortkiewicz, which was new to Chicago. With the able assistance of Isaac Van Grove at the piano, this gifted violinist

gave the new number an exceptionally fine performance, bringing out its fine points to particular advantage. She also played in her most competent and intelligent manner numbers by Pugnani-Kreisler, Friedmann Bach and J. S. Bach. Other numbers, which could not be heard, were the violinist's own Frolic, and compositions by Debussy, Novacek and Szymanowski.

FERNANDO GERMANI

The Illinois Chapter of the American Guild of Organists presented Fernando Germani in an organ recital at Kimball Hall, on January 6, before a musical and appreciative audience. In his program of old and modern compositions, the organist demonstrated his complete mastery of the instrument. Handel, Corelli, Bach, Bonnet, Reger, Vierne and Cesar Franck were the composers represented on this most enjoyable program.

WALTER SPRY TO PRESENT PUPIL

Walter Spry will present his gifted pupil, Eulalia Herrmann, in recital at the Woman's Club of Evanston, on the evening of January 20. She will be assisted by Madeline Coffman, violinist.

COLUMBIA SCHOOL OF MUSIC NOTES

The Columbia School was well represented in St. Louis at the meeting of the National Association of Schools of Music and the M. T. N. A. meeting. Louise St. John Westervelt, a member of the Commission on Curricula, was the official spokesman for the School. Others who attended the meeting were Mary Strawn Vernon, Ann Trimmingham, Robert Macdonald, Arthur Oglesbee and C. E. Feely. A very interesting paper was read before the M. T. N. A. by Martha Cruikshank, a graduate of the Public School Music course, who spoke on the Social Center School of Music.

Mary Curry, of the piano department, surprised her many friends in the school by her marriage on New Year's day to Thomas Lutz.

The second concert given in the series by Mu Iota Chapter will be held at the Illinois Women's Athletic Club, January 18. Ruth Ray, violinist and guest artist, will appear in a group, accompanied by Olga Sandor, also a guest artist. William Hughes, pianist, will appear as a guest artist in two piano groups. The program includes numbers by Evelyn Wienke, soprano and member of the Chapter accompanied by a trio consisting of Genevieve Davison, pianist; Lois Dangremont, violinist and Florence Dangremont, cellist.

Ludwig Becker is very busy with the orchestra rehearsals in preparation for a Junior concert to be given in Kimball Hall, April 22, and Louise St. John Westervelt is equally as busy with the chorus in preparation for its annual concert to be given in the Chicago Woman's Club Auditorium March 25.

HERMAN DEVRIES PRESENTS PUPILS

The Little Theater of the Chicago Musical College was packed on the evening of January 8, when Herman Devries presented several talented pupils in song recital. In the audience were several artists of the Chicago Civic Opera—Rosa Raisa, Giacomo Rimini, and Charles Hackett. Then, too, we caught sight of Dr. John Killeen, Dr. Bernstein, Mme. Arimondi and several of her pupils, besides many friends of the students and of Herman Devries.

Following the policy of this department, pupils' recitals are not reviewed in these columns. It will suffice to say that all the pupils appearing sang well and reflected credit on their eminent teacher Rosamunde Treger-Smith opened the program auspiciously, singing Bemberg's Joan of Arc aria and H. A. Beach's The Year's at the Spring. Helen Dufresne sang Ein Schwan by Grieg.

Das Kraut Vergessenheit by Erich Wolff and the Jewell Song from Faust. Carlyle Bennett, tenor, was heard in the Aubade from Lalo's Roi d'Ys, the Ah Fuyez from Massenet's Manon and Strauss' Allerseelen. Hattie L. Mann's contributions consisted of Veracini's Pastorale, Zueignung by Strauss, L'Oasis by Fourdrain and the difficult aria from Thomas' Hamlet. Genevieve Kennedy sang Wolff's Schlummerliedchen, a Chopin Mazurka, I Am Not as Other Lassies Are by Hugo Wolf and the Shadow Song from Meyerbeer's Dinorah. Virginia Gaines closed the program with a group of four songs, Vor Sonnenaufganga by Oskar Meyer, Fourdrain's Carnaval and Chanson Norvegienne and an aria from Massenet's Thais.

Besides finding much enjoyment in the singing of Mr. Devries' students, the audience was afforded an added treat in the unusually fine piano accompaniment of Herman Devries at the piano.

AMERICAN CONSERVATORY NOTES

The regular weekly program in Kimball Hall on January 17 will be given by the opera class under the direction of Edoardo Sacerdote. The program will include acts from the operas, Faust, Il Trovatore, La Boheme and Traviata.

Joseph Burger, advanced student of Karleton Hackett of the American Conservatory, was soloist for the annual Christmas reception of the Women's Club of San Antonio, Tex., on December 25.

Gaylord Browne and Gibson Walters, violin pupils of Herbert Butler, together with George Henry and Edwin Schentze, former Conservatory pupils, were heard in string quartet concerts in Freeport, Ill., on December 26 and 27.

Alice Salaveicik, soprano and student of Karleton Hackett, and Marguerite Williams, pianist, student of Kurt Wanieck, were presented in joint recital in Curtis Hall on January 16 in the Phi Beta Artist Series.

Carl A. Lampert, Bachelor of Music, 1930, is director of the department of music, in the University of Kentucky. Blanche M. Kelley, Master of Music, 1930, is director of the voice department in the College of the Ozarks, Clarksville, Ark. Marjorie K. Schobel, Bachelor of Music, 1930, is a member of the voice department faculty in the University of Wisconsin School of Music.

Among recent positions filled by graduates of the Public School Music department are the following: Mrs. Maude B. Purdum, supervisor of Music, Glen Ellyn, Ill.; Mrs. Ruby Stoltz, supervisor of music, Pilot Mound, Ia.; Mrs. Delma Curtis, supervisor of music, Ramona, Kans.; Hans Jorgensen, director of music in the Metropolitan Community High School, Metropolis, Ill. and Mrs. Marie Davis, supervisor of music, Mount Jewett, Pa.

CHAMLEE AT KINSOLVING MUSICALS

Although a great favorite at Ravinia, Mario Chamlee was heard for the first time in Chicago as a recitalist when he furnished the program at the Kinsolving Musical Morning at the Blackstone Crystal Ballroom, on January 8. The golden-voiced tenor won instant success through the beauty of his voice and song, and was acclaimed by his listeners.

MENDELSSOHN CLUB

In its first concert of the season, the Mendelssohn Club once more justified its popularity by fine singing of a well arranged program under the able leadership of Calvin Lampert.

Dorothy Bowen, a young Chicago soprano, as assisting artist, did some beautiful singing in a group of unusual songs by Pasquini-Boghen, Busoni, Respighi and Cilea.

PALMER CHRISTIAN PLAYS DELAMARTER'S ORGAN CONCERTO

A former Chicago, Palmer Christian, returned as soloist with the Chicago Symphony Orchestra at the January 9-10 concerts, and his brilliant performance of Eric DeLamarter's Organ Concerto proved the feature of the program. DeLamarter's Concerto is one of the best organ works of the time—effective coloring, brilliant scoring both for orchestra and organ, imaginative beauty, dignity and individuality are among its salient qualities. In the hands of that virtuoso of

the organ, Palmer Christian, it took on added beauties and brilliance, and its many intricacies were dwarfed in his expert handling. His skill throughout was nothing short of astonishing, and he was justly rewarded by a delighted audience. Such organ playing as Mr. Christian delivers has done much toward making organ recitals more popular with the masses.

Eric DeLamarter conducted the entire program in the absence of Frederick Stock and accomplished admirable results both in his own number, in Bloch's Israel Symphony and the Tchaikowsky Serenade for String Orchestra. His readings had authority, firmness and distinction and showed him a conductor of understanding, force and merit.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Marie Healy, pupil of Frantz Proschowski, who recently broadcast on a Sunday evening Atwater Kent program, has received a letter from Mr. Kent expressing appreciation for her achievements and advising her to select any Atwater Kent instrument; same to be a gift from Mr. Kent. Miss Healy will sing a concert in Springfield, Mass., shortly after Easter.

Nina Valli, another pupil of Mr. Proschowski, recently appeared in a recital with Beniamino Gigli at the Grand Ball Room of the Hotel Plaza in New York. Besides contributing a group of solos, Miss Valli sang a duet with Mr. Gigli.

Eugene Martin was soloist at the First Methodist Church in Maywood on December 21 and 28.

Virgil Orcutt, pupil of Vernon Williams, had the following engagements in Hannibal, Mo., during the Christmas holidays: December 16, soloist in a Christmas cantata; December 21, recital at the Lutheran Church; December 28, recital at the Christian Church; December 30, soloist at the Men's League Banquet; January 2, soloist at the Eastern Star installation of officers.

JEANNETTE COX.

Roxy Symphony Benefit Concert

4,000 persons attended the first Roxy symphonic concert on Sunday morning, January 11, at eleven o'clock, the proceeds of which series go to unemployed musicians. Walter Damrosch made a little opening address from the stage of the theater, complimenting Mr. Rothafel on his gracious gesture in helping these musicians, seventy-five of whom swelled the original Roxy orchestra to 200. He then conducted the huge orchestra in the Rheni overture, which brought down the house.

Mme. Schumann-Heink, the soloist of the occasion, received a rousing reception as she made her way to the center of the stage and sang in her inimitable fashion the beautiful recitative and aria, But the Lord is Mindful of His Own, from Mendelssohn's oratorio, St. Paul. In excellent voice, her singing brought Brahms' Cradle Song for an encore. Then the audience kept applauding for more but the famous contralto explained that time did not permit her to sing an additional number and that she was delighted again to be a member of Roxy's gang. Leo Rossotto, of Roxy's staff, accompanied the singer at the piano. Erno Rapee led the orchestra in Strauss' Blue Danube and the Tchaikowsky fifth symphony, both played finely under this skilled musician's guidance.

The second concert of the series will be on Sunday morning, January 17, at eleven o'clock.

Ernest White Soloist With A Capella Choir

The A Capella Choir of Philadelphia, Harold Wells Gilbert, conductor, was recently heard in the first private concert of its fifth season in St. James Church, Philadelphia. Ernest White, organist of St. James Church, was guest soloist. The choir sang music by Sweelink, Praetorius, Pergolesi, R. Vaughn Williams, Sabolay, George Schumann and others. Mr. White presented Marcel Dupre's Variations sur un Noel, Leo Sowerby's Carillon and, in conclusion, The Adepte Fidelis of Siegfried Karg-Elert.

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Favorite Singers Attract Largest Audiences—National Civic Music Associations' Delegates Attend Gala Performance—Repetitions Please

CHICAGO.—A repetition of Die Meister-singer served for the debut of Rudolf Bocklemann, baritone, who, as Hans Sachs, made a deep impression. The newcomer has a voice of beautiful quality, powerful and tender. He also knows how to use it and is an actor of marked intelligence.

The role of Walther, had a new interpreter in Theodore Stack. Our German tenor is, as we have repeatedly informed our readers, in glorious voice this season and he added to his prestige both as actor and singer by his fine interpretation of the role, in which he scored heavily.

The balance of the cast was identical with the one heard previously, and if we mention here only Maria Rajdl, an exquisite Eva; Edouard Habich, a remarkable Beckmesser; Alexander Kipnis, an exceptionally fine Pogner, and Maria Olszewska, a very good Magdalena, it is because their work stood out even more than at the former performances. Once again we would have to look for superlatives to describe the manner in which Wagner's masterpiece was presented under baton of Egon Pollak.

RESURRECTION, JANUARY 6

Happy a company which boasts in its personnel a Mary Garden and a Rene Maison. Thanks to these two artists on the stage and Moranzoni at the conductor's desk, the Alfano melodramatic Russian tale is again as much in demand by our opera-goers as when it was first produced. Resurrection may well be counted among the most enjoyable revivals of the season.

LA BOHEME, JANUARY 7

A repetition of La Boheme brought new laurels to Claudia Muzio, Antonio Cortis, Richard Bonelli and Virgilio Lazzari. Moranzoni conducted.

DON GIOVANNI, JANUARY 8

We believe as much in the star system as the public does. Take for illustration the performance of Don Giovanni, given with a seven star cast, and you will find the reason why the Chicago Civic Opera today ranks second to none among the famous operatic houses of the world. We sang the merits of the performance when it was presented last week with Frida Leider, Hilda Burke, Maria Padl, Vanni-Marcoux, Charles Hackett, Chase Baromeo and Virgilio Lazzari. The same singers, with the exception that Tito Schipa sang the role of Don Ottavio, making his reentry, shone again in the Mozart opera.

Schipa's popularity here seems to increase annually. His success with his innumerable admirers grew to gigantic proportions, and after his singing of Il mio tesoro the ovation tendered the distinguished tenor had every earmark of a personal triumph. Schipa was both in good voice and spirit. Egon Pollak conducted.

GALA PERFORMANCE, JANUARY 9

In another part of this issue there appears a full report of the eighth annual conference of the National Civic Music Associations of America, of which Dema E. Harshbarger is president.

All the boxes and six hundred main floor seats at the gala performance were occupied by delegates to the conference as guests of the Civic Concert Service, Inc.

Since a review of the gala performance appears elsewhere, it seems permissible here to congratulate Dema E. Harshbarger and her associates for what they are doing for music in America. Where else in the world can one find such an organization as the one that is headed by Harshbarger? Think of an organization which brings to Chicago over a thousand delegates as its guests, entertains them royally during their three days' stay in our city and gives them an evening at our opera, which today stands second to none in the operatic world. The delegates—many of whom we know personally, having visited their towns at some time or other—can now well understand our enthusiasm as reflected this season in our re-

views of the performances of the Chicago Civic Opera Company. The one they listened to was only a fair example of what has been accomplished by Samuel Insull, Herbert Johnson and their associates.

It took some time to make the Chicago Civic Opera what it is today, but the organization is headed by a man who is the greatest booster Chicago has ever had—Samuel Insull, one of the most progressive men this country has ever known. "Always forward" is his motto and that also of Dema E. Harshbarger. That they are both associated in big enterprises is no surprise; that under their management bigger things are in store for music in America is here predicted, and that opera as well as concerts will expand annually to greater proportions and larger fields through their own impetus may be regarded as facts soon to be fulfilled.

DIE WALKUERE, JANUARY 10 (MATINEE)

The performance of Die Walkuere had its very good and very weak spots. Early this season the opera was given more effectively, due to various reasons which we think best not to enumerate at this time.

Frida Leider was again Brünnhilde, and she sang the music as a true daughter of the gods. Her song, indeed, was divine and we understand why this artist is in such great demand wherever Wagner is sung. London loves her, Bayreuth calls her, and since she first came to our shores Chicago has recognized in her one of the great Wagnerian singers of the day. Her success was complete.

To hear Olszewska as Fricka is to listen to our contralto in probably her best role. In it she reigns supreme, not only by the beauty of her song but by her appearance and dignified presentation of a role often overacted.

Emma Redell was more than satisfactory as Sieglinde. The voice is beautiful and the only criticism is that lack of assurance which now and then reacts against this conscientious singer's authoritative singing and acting. Her success with the audience was a just tribute to this sincere yet somewhat shy artist.

Theodore Strack was the Siegmund. Handsome, well voiced, even though suffering from a cold, he sang the music with telling effect and won his usual personal success.

Rudolph Bocklemann, whom we admired greatly at his debut as Hans Sachs in Meistersinger, did not quite come up to our expectations as Wotan. He often sang beautifully, even gloriously,—but now and then his explosive style and throaty tones marred an otherwise excellent rendition.

Chase Baromeo was again well cast as Hunding. We did not hear the last act, therefore the Valkyrs sang the music allotted to them while we were far away from the Civic Opera House. Neither did we hear Wotan's farewell to Brünnhilde, but we had heard enough for our review.

We might add, however, that the orchestra was under the direction of Egon Pollak. Here and there our keen ear heard a blast from the brasses which must have offended the conductor as much as some of the errors in the string contingent. Those little flaws (and they were very few) did not detract from the efficient work of Pollak, to whom great credit is due for the success of the German wing of the Chicago Civic Opera. That wing, by the way, would be called by military men the shock force of our company. They have raised the standard of the company and have filled many breaches heretofore criticized and no longer apparent.

MEFISTOFELE, JANUARY 10 (EVENING)

There was a time when at popular prices only secondary singers of our company were cast. Not so today. The same singers that appear in operas given at full tariff are cast in the repetition of a work on Saturday nights, and for this reason the bargain-hunters at those performances have this season heard all the stars. At the repetition of Mefistofele the cast was made up of Muzio, Van Gordon, Claessens, Glade, Cortis, Cavadore and Kipnis, with Roberto Moranzoni at the conductor's desk.

RENE DEVRIES

Tonight's Mannes Program

The Metropolitan Museum of Art program to be conducted by David Mannes this evening (January 17), is as follows: Marche Heroique (Saint-Saëns), Oberon overture (Weber), Fifth Symphony (Beethoven), Romeo and Juliet (Tchaikovsky), Adagio from String Quartet (Franck), two intermezzi from The Jewels of the Madonna (Wolf-Ferrari) and Wiener Blut (Johann Strauss).

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tus D. Zanzig, National Recreation Association, New York City.

This group is the nucleus of a non-profit corporation now being organized, and is to be known as The Eastern Music Camp Association, to which association are eligible all who are interested in the project. In addition to the above names, the association expects to enlist on its advisory board many of our nationally known musicians, musical and general educators and other distinguished persons in New York, Pennsylvania, and other eastern states.

The camp originated through the activity of C. A. Warren, Music Superintendent, Brunswick, Me., Elbridge S. Pitcher, Director of Music, Auburn, Me., and Dorothy H. Marden, Waterville, Me., who interested school music educators and men prominent in school music affairs at Boston as an advisory body.

A number of sites were investigated by the Boston committee, consisting of Dr. Wm. C. Crawford, Francis Findlay, Harry E. Whittemore, Elbridge W. Newton, C. V. Buttelman and David C. King. The location finally chosen because of its natural advantages and equipment, is on Lake Messalonskee, next to largest of the chain of Belgrade Lakes, and is in the township of Sidney, fifteen miles north of Augusta, Me. Two large buildings on the property, formerly used for hotel purposes, command a view of the lake and overlook the adjacent heavily wooded section of Maine's famous hills. One of these buildings will be used as a girls' dormitory at the camp next summer. The main building with its dining-room, lounge rooms, and wide porches will provide comfortable quarters for the faculty. On the camp property a quarter of a mile distant is a natural amphitheatre sloping down to the lake side, here an open-air concert stage will be built with a capacity for 300 choral and instrumental performers. Acoustics have been carefully considered in planning the shell covering the one-hundred foot wide stage. Plans drawn up by G. Henri Desmond have been approved and contracts are soon to be let for the stage and for the boys' dormitory quarters beyond the stage location, and one-half mile from the girls' quarters. Accommodations will be provided for two hundred students at the camp by July 1, 1931.

Public-spirited Maine citizens have already organized a corporation, and are raising funds for the land and equipment. Among these are such persons as Henry F. Merrill, Mrs. Guy P. Gannett, and George F. West of Portland, Clarence C. Stetson of Bangor, Dr. J. Fred Hill and Dorothy H. Marden of Waterville, George S. Williams

of Augusta, and Willard H. Cummings of Skowhegan. The project was a favorite one of the late Hyrum Ricker, who up to the time of his recent death gave freely of his time and resources toward the development of the organization and plans.

In the selection of students, general mental ability will be recognized first. The students chosen must stand in the first half of their classes, and be recommended for character and mental ability by their school principals as well as having the school music supervisor's endorsement of their musical talent. It will be an honor to be chosen as a student at the Eastern Music Camp.

Many of the parents of the scholars may be unable to pay the board and tuition fee of \$300. Scholarships will be provided for worthy students lacking in pecuniary resources, and in many instances local music supervisors will use their influence with business clubs and philanthropists to send talented pupils of this class. One supervisor in a mill-town is now raising \$1000 to pay the expenses of three of his high school students by giving public concerts with his band and orchestra groups. Other supervisors with the cooperation of their superintendents will put on operettas with paid public admissions to raise scholarship funds. It is generally recognized that the training to be received by the camp students is not only of unique individual educational value, but it serves to tone up the school music program by placing unusually well trained players and singers in the first chairs of the instrumental organizations, and in leading choral positions in school organizations.

In the eight weeks of training at the Eastern Music Camp classic and modern symphonic music will be studied and played by the young orchestral performers. The symphonic band, also, will play works of master composers. The choral group will devote itself to two classes of vocal work: first, a capella numbers including old medieval church music and English madrigals and glees of the Tudor period which are especially rich as study material; second, choruses and larger works, especially such as can be performed with orchestral accompaniment, possibly combining forces with the orchestra in producing an oratorio or a light opera. Classes will also be provided in the various branches of the theory of music.

The Eastern Music Camp will not be an ordinary summer camp organized merely for play and pastime. While the recreational program will be varied and extensive, establishing a physical routine of value including varied out-door sports and the coordination



GLADYS WELLS

Teacher of Dalcroze Eurythmics at the Cleveland Institute of Music, is a graduate of the London School of Dalcroze Eurythmics. After four years of exceptionally successful teaching at Laurel School, Cleveland, Miss Wells was appointed to the Institute faculty in 1925. Her department has produced such favorable results that it is now considered an integral part of musical education at the Institute, and is on the list of requirements for regular course students. Miss Wells' eurythmics pupils range from large classes of small children to adults.

of music rhythm and exercise as in country or folk dancing and eurythmics, at the same time its primary motive will be that of an educational institution. The keynote of its plan will be to stimulate the creative ability and the intellectual faculties of its student body. Care will be taken to make the minds of its students alert to the intellectual and emotional values of music. The students will not be given exaggerated ideas that they would be capable of classifying themselves on an equality with professional symphony artists or operatic stars. However, finished performance will receive the emphasis in all their musical productions. The program schedule will be so balanced that time will be available for thorough training. The challenge to rise to heights in quality of performance and finish of artistic expressions is to be kept active at all times. The aim of the educational staff will be to induce participation in the subtler musical, intellectual and emotional values which lie beyond mere technical skill and facility, and which values when discovered can be so permanently beneficial to the individual and, through him, to society.

Dr. Howard Hanson has already accepted the invitation to be a guest-conductor. It is expected that others will be announced soon. Several distinguished symphony men are interested in coming as instructors, also one nationally known orchestrator.

Walter Butterfield, Lee Lockhart, Harry E. Whittemore and Francis Findlay are among the prospective staff.

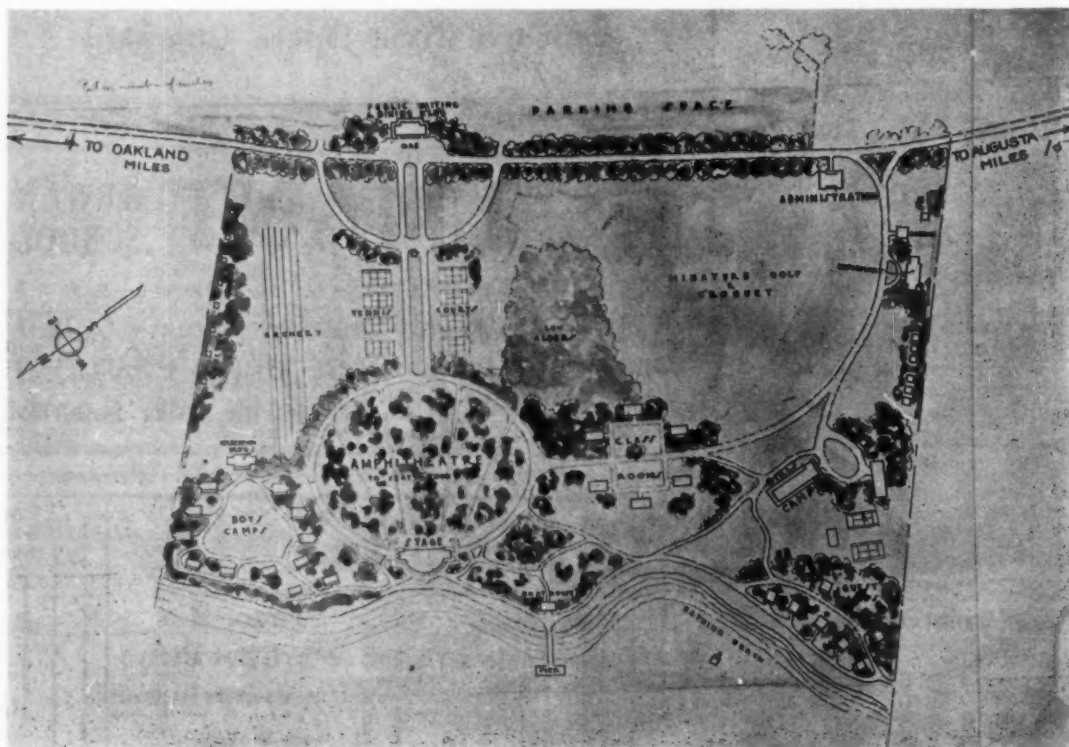
Notes from the Field

ALABAMA, Ramer—

The Treble Clef Club, organized at the Montgomery County High School by Florence Fuller, has elected the following officers: president, Margaret Reynolds; vice-president, Sara Ruth Weaver; secretary, Margaret Rushton; treasurer, Vivian Morse; reporter, Annie Anderson; program committee, Carolyn Collier and Maxine Wingard. Each active member has been given the privilege of inviting one honorary member whose name will be put on the roll at the next meeting. The aim of the Treble Clef Club is to acquire a further interest and appreciation of music and to become acquainted with composers and their works.

DELAWARE, Dover—

Through cooperation between the State Bureau of Music and local schools throughout Delaware, arrangements have been made



BIRD'S EYE VIEW OF THE EASTERN MUSIC CAMP, BELGRADE LAKES, MAINE

to organize a much more extensive program of instrumental instruction than has ever been attempted before.

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The instruction on the instruments is being given in classes from eight to twelve pupils. A hundred years ago it was thought impracticable to teach any of the school subjects in classes, private tutors being provided for all children wishing an education. Now practically every subject is presented equally in classes.

ILLINOIS, Bloomington—

Several Bloomington-Normal high school students have been accepted as members of the all-state orchestra and chorus which will meet at Urbana during the annual conference of high school teachers at the University of Illinois.

Three Bloomington high and three Normal Community high school students have been awarded positions in the all-state orchestra.

IOWA, Sioux City—

Organization of a band has been completed at Trinity College by Brother Henry Hartman, instructor of music.

MICHIGAN, Battle Creek—

Music appreciation concerts, started in public schools last year as an annual event, are being continued this year with teachers and students of local schools giving free programs in place of the paid admission concerts of last spring.

Paul Tammi, director of music in Battle Creek schools, and Grace Carley, supervisor of music in grammar grades, are preparing the programs.

In preparation for concerts, grade students will be trained to understand the music they will hear played on programs. The Central senior high school band, several pupils of Mrs. Esther Farley's music classes in Central junior high school, and a few of the teachers in local schools, will take part in the programs.

MICHIGAN, Lansing—

The music department at Lansing Central High School presented the operetta, The Golden Trail, by Charles Wakefield Cadman, in December. John W. Stephens is the director.

NEW YORK, Greene—

The Music Festival given recently by the members of the Junior High School in the High School auditorium was well presented and the fair-sized audience showed its keen appreciation of the talent displayed by the younger people. Each number on the program was well given and the performance of the Junior Band and the Junior Orchestra received much favorable comment.

NEBRASKA, Hastings—

Each year greater emphasis is laid on cre-

ative activities in connection with the music program of the public school system.

The creative program was instituted last year under the direction of Fern Brooks, supervisor of music, when pupils wrote original verses and melodies, some of which were presented at a public program given in the spring.

This year music is being correlated with dramatization and illustrative drawings. Under this system a phonograph record is played and the child listens. The pupil then draws on paper the picture which the music seems to bring to his mind. In dramatizing, the child listens to the music, portraying actions suggested by the selection.

ONTARIO, London—

Believing that among London's public school pupils there are future Fritz Kreislers and Mischa Elmans who are never discovered and, in fact, who have never even had a violin in their hands, E. W. Goethe Quartz, supervisor of music in the public schools, has had the pleasure of seeing the Board of Education back his proposal that young pupils be given a chance.

The board has acquired twelve small size violins, made to fit the small hands of boys and girls of six to eight years of age, and on Mr. Quartz' suggestion is about to make an experiment in one of the schools that may result in city-wide adoption of the scheme.

VERMONT, Burlington—

The Burlington High School Orchestra, under the direction of Adrian Holmes, and the High School Glee Clubs under the leadership of Geraldine Daggett, gave a joint fall concert. In every respect this program has merited much praise.

On May 8 and 9, 1931, the greater Vermont Schools will meet in Burlington, where it is planned that the finest work of this type will be done. Festival is being given preference over Contest this year, but, whether Festival or Contest, no student can take part in a gathering of this kind when it is understood that the work is for the promotion of such a fine art and development of brother spirit in the manhood and womanhood of today, and not return to his home glad for the opportunity of having had a part in so great a play.

VERMONT, Brattleboro—

On December 28 the music students of Brattleboro High School gave their annual concert of Christmas music. The concert was given in the First Baptist Church of the town. The choir is made up of many new voices and remaining students who won second place in the all New England Festival last May in Boston and first place in the state contest held also in May and in Rutland, Vermont.


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Rochester Music Notes

ROCHESTER, N. Y.—The Rochester Civic Music Association gave its second successful Community Christmas Concert on December 28, in the Masonic Temple Auditorium. The Rochester Civic Orchestra and ten choral groups, a total of 400 voices, combined in the concert, with Guy Fraser Harrison as conductor. The chorus included the men of the Rochester Festival Chorus, Richard Halliley, conductor; the Knights of Columbus Chorus, Frederick Pohl, conductor; the Echo Male Chorus of Polish residents, Henry Le Boski, conductor; the Damascus Chanters of the Shrine, Stanley Hawkins, conductor; the Elks Male Chorus, Frederick Pohl, conductor; and the Orpheus Male Chorus, Louis J. Marsh, conductor. This ensemble sang in the second half of the program, ending with Schubert's Omnipotence, Frank Trapp, tenor soloist. It aroused genuine enthusiasm from the capacity audience. In the first half of the program the orchestra was assisted by the Catholic Women's Chorus, Theodore Fitch, conductor; the

Chadwick Chorus, Eva Wannemacher, conductor, and the vested choirs of men and boys from St. Paul's Episcopal Church, Warren Gehrken, conductor, and of the Church of the Reformation, Arthur Young, conductor. The concert was even more elaborate than the one given last year which led to many requests for a similar program. Its success was attested by the fact that nearly 500 persons were unable to obtain admittance.

The Eastman Concerts were resumed after the holidays with the first Rochester appearance of Elisabeth Rethberg. Other attractions in the near future are Yehudi Menuhin, Paul Robeson, Jose Iturbi, Rachmaninoff, and the final evening concert of the Rochester Philharmonic Orchestra, which will also mark the final appearance in Rochester of Eugene Goossens as the orchestra's official conductor. Next season he will assume his duties as conductor of the Cincinnati Orchestra, while Fritz Reiner comes to Rochester as guest conductor for the first four concerts of next season.

Rochester's numerous musical activities also include the remaining afternoon concerts of the Rochester Philharmonic Orchestra in the Eastman Theatre, ending in February, and the weekly Sunday afternoon concerts of the Rochester Civic Orchestra in high school auditoriums. Attendance at these concerts has shown a decided increase, and they are now an important feature of the city's musical life. S.

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I See That

Albert Morini, European concert manager, is in New York and stopping at the National Republican Club.

Mary Wigman continues to draw capacity audiences for her New York dance recitals.

The Munich Festival Plays will be held next summer from July 18 to August 25.

Dr. G. De Koos arrived in New York on January 10 and will spend three weeks at the Buckingham Hotel.

The Modern Pianist, a text book by Simon Bucharoff, will be published about January 20.

The Juilliard Graduate School will give Handel's Julius Caesar at the A. W. A. C.

Robert Braine is the author of the first jazz concerto for violin and orchestra.

Valentina Aksarova was enthusiastically received in two recitals recently, in Boston and New York.

Vladimir Horowitz opened his American tour by giving a program at the White House.

Ethel Bartlett and Rae Robertson will play two compositions dedicated to them at their two-piano recital at the Barbizon Plaza January 19.

Edgar Shelton will give his annual New York recital at Town Hall on January 31.

The National Association of Harpists will hold a festival in Milwaukee February 9-11.

Vienna commemorated the 140th anniversary of Mozart's death.

An elaborate new mausoleum is to be built to hold Haydn's earthly remains.

The Carl Figue musical school will continue under Katharine Noack Figue.

Julia Sargent Chase-Decker's annual visit to New York has been crowded with activities.

Vladimir Golschmann will conduct the St. Louis Symphony for four weeks, beginning January 19.

Rosa Ponselle was heard for the first time in this country in La Traviata at the Metropolitan yesterday afternoon.

Lily Pons continues to cause furores at the Metropolitan opera.

Jencie Callaway-John has returned from Italy.

Paul Althouse is on a tour to the Pacific Coast.

The fifth and final Philharmonic concert for Young People was held on January 10.

Sydney Rayner has begun his season at the Opera Comique.

Teresina, a new Spanish dancer, charmed a capacity audience in New York on Sunday afternoon last.

Jessie Fenner Hill is returning to New York to teach here permanently.

Margaret Matzenauer emphatically denies the rumor that she is retiring from the operatic and concert stage.

Georgia Stark, coloratura soprano, is having a very active season on the Pacific Coast.

John McCormack's Carnegie Hall recital on Friday was an assured sellout, the S. R. O. signs being posted a week before the event occurred.

Denis F. McSweeney has been made Knight Commander in the Equestrian Order of the Holy Sepulchre, newly formed in the United States.

Lilias Mackinnon Sails

Lilias Mackinnon sailed for home on Sunday last after an exceedingly successful stay of several months in America. Miss Mackinnon lectured and played before numerous societies and concert audiences in various

parts of the United States, and her musical message was everywhere received enthusiastically. Miss Mackinnon has something that is definitely new and inspiring, and succeeded in arousing interest in her ideas among those best qualified to judge of their importance. She will return to America next fall.

Georgia Stark Busy on the Coast

Georgia Stark continues to have an exceedingly busy season in Los Angeles and its environs. This gifted young coloratura soprano gave a concert at the Ellis Club in Los Angeles on November 26. During December—December 1, 4, 12, 18 and 25—she sang with great success over KFI, was soloist for the Van de Kamp banquet, appeared before the St. Andrew Society, and was heard at an Eastern Star installation. Engagements already fulfilled this month include several appearances over KFI, an appearance in The Barber of Seville for the San Gabriel Opera Reading Club, and on January 11 she was soloist with the Los Angeles Philharmonic Orchestra. January 22 and 29 Miss Stark will again be heard over KFI.

Paul Emerich in New York

Paul Emerich of Vienna arrived in New York on January 10, his object in coming here at this time being to give a recital on the Moor Double Keyboard Piano at the MacMillan Theater on January 17, by invitation of the Music Department of Columbia University.

Matzenauer Soloist With Philharmonic-Symphony

Margaret Matzenauer was contralto soloist with the Philharmonic-Symphony in Verdi's Requiem, Toscanini conducting, at Carnegie Hall, New York, on January 15 and 16.

Katherine Bacon's Second Recital

Katherine Bacon will give her second piano recital at Town Hall on Saturday afternoon, January 24. After that she will leave directly for a tour which will take her to the Pacific Coast.

Next Biltmore Morning Musicales

Josef Lhevinne, Santa Biondo (soprano of the Metropolitan Opera Company), and Ernesto Dobbs, baritone, will be the artists at the Biltmore Morning Musicales on January 23.

Obituary

MRS. JOHN B. AFFATICA

Mrs. John B. Affatica, whose stage name as a concert pianist was Marjorie Elizabeth Jacobs, died at her home in Queens Village, L. I., on January 11, after a brief illness. Mrs. Affatica was a well known performer over the radio, both as soloist and as accompanist to her sister, Helen De Witt Jacobs, a violinist. She appeared with the late Rudolph Valentino at the opening of Station WEA. The deceased is survived by her sister, her husband, also a musician and her mother, Mrs. B. Moore Jacobs, a painter. Her father, William Clay Jacobs, was at one time appraiser for the port of New York.

CHARLES G. CONN

As mentioned briefly in last week's issue of the MUSICAL COURIER, Charles G. Conn, well known manufacturer of band instruments, died after a short illness at his home in Los Angeles, Cal., on January 5. The deceased was 87 years old.

Mr. Conn founded the famous company which bears his name. The factories are at Elkhart, Ind. He sold his interest in 1916 and moved to California. During the Civil War he played in the band of the Fifteenth Indiana Volunteers. Later he enlisted in the First Michigan Sharpshooters, won a medal for bravery, and before the end of the war he was promoted to a captaincy.

Born in Ontario County, New York, Mr. Conn moved to Elkhart with his parents when he was 7 years old. He became Mayor

of Elkhart, served in the Indiana Legislature and in Congress. He established the Elkhart Daily Truth in 1890 and was the owner of the Washington Times from 1893 to 1895. He is survived by his widow and a son.

PHILIP HESELTINE (PETER WARLOCK)

The death is announced of the English composer and author, Philip Heseltine, who wrote under the pen-name of Peter Warlock. The composer was discovered on the morning of December 17, overcome with the effects of gas fumes, but the Coroner did not consider the evidence sufficient to decide whether it was a case of suicide or accident.

Only thirty-six years of age, Peter Warlock was best known for his many fine songs and chamber music, in particular the beautiful Serenade for strings, and for his championship of his fellow composer, Frederick Delius, about whom he wrote an authoritative book. Educated at Eton, he studied composition with Delius and Bernard van Dieren, actively entering the literary field in 1920, when he founded The Sackbut. More recently he was engaged in editing his discoveries of old English music, and his book, The English Ayre, is a standard work on the subject.

He was an enthusiastic coadjutor of Sir Thomas Beecham in the recent Delius Festival in London. By his untimely death the English musical world has lost one of its most characteristic figures, and he is mourned by a large circle of friends.

OSKAR NEDBAL

Oskar Nedbal, the noted Czechoslovakian composer, committed suicide on Christmas Eve by jumping from the second storey of the Zagreb Theatre. He was killed instantly. Financial difficulties are believed to be the cause of his suicide.

Nedbal was born at Tavor on March 25, 1874, and received his early training at the Conservatoire of Prague. He was also a pupil of Dvorak, and composed, among other pieces, a sonata for piano and violin which was frequently heard in London, and a number of operettas, of which "Polish Blood" was the most notable. He had acted in Vienna and London as conductor of an orchestra composed entirely of Czech musicians. He was also known throughout the world as a member of the famous Bohemian string quartet.

Nedbal left the Bohemian quartet in the spring of 1906, having already resigned from his position of conductor of the Philharmonic Society of Prague. In later years he became a director of the National Theatre at Bratislava.

CHARLOTTE CAYWOOD COREY

Charlotte Caywood Corey died at her home in Washington, D. C., on December 29. Mrs. Corey was ninety-one years old, and had been active until about two months before her death. Mrs. Corey was the wife of Major J. Weed Corey, of the Union Army, and was interested in both painting and music. Surviving are a son, Dr. George B. Corey, and two granddaughters, Mrs. D. M. Zirkee and Gurl Louise Corey, who, until about a year ago sang in grand opera in Italy under the name of Norma Bellini.

MRS. WILLEM WILLEKE

Mrs. Victoria Amalie Willeke, wife of the distinguished cellist Willem Willeke, and daughter of the late Franz Kneisel, died at her New York home on January 8. Mrs. Willeke was thirty-eight years of age and was married in 1911 at the home of her father, in whose famous quartet Mr. Willeke was cellist for many years. Besides her husband the deceased is survived by a son, Franz Willem Willeke.

ROBERT BLASS

BERLIN.—Robert Blass, well-known American operatic basso, died at his home in Zehlendorf, near Berlin, on December 7.

Born in New York in 1867 of German parents, he was for many years a familiar figure at the Metropolitan Opera House, especially in Wagnerian roles, as well as at Covent Garden, London, and various important opera houses in Germany, including Bayreuth. Siegfried Wagner called him the greatest Gurnemanz, which role he created in the American production of Parsifal in 1904. T.

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WILLIAM GEPPERT, *Editor*

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EXPRESSIONS

The Basis of Retrenchment—Advertising and Overhead—Some Individual Considerations Which Each Dealer Must Take Into Account in Planning Any Reorganization

A well known piano man remarked to the writer recently, "Why don't you give some concrete comments on how to reduce overhead? I acknowledge that what you say is all true, but how is a man to go at it? What overhead should he first cut down? How can he arrive at a reduction in overhead and still make sales? One time you said that the first thing that a piano dealer did when he started in to cut down his expenses was to attack his advertising appropriation. You did not give any reasons, however, for not doing this. I may be dumb, but I think I am as bright as the average piano man. I want advice, but I must admit I do not know exactly how to handle my advertising nor do I see how I can increase my business by cutting down my expenses."

This piano man is not a dumbbell. He has been successful in days gone by, but from his explanation of his business affairs it would seem that he was successful when practically all piano men were successful, yet when it came to meeting conditions of the past two years he has been unable to cope with them.

The real test of a business man's ability comes when it is necessary to overcome difficulties. Any man can conduct a business that sells itself and the money comes in to meet maturities and pay expenses. Even during the days of piano selling when pianos practically sold themselves, it was easy to show statements that apparently gave good returns as to profits; but during those days many piano men did not prepare for the "dips" that seemingly come, according to the Doud chart, at stated times.

Overhead Percentages

A good business man will govern his overhead according to the amount of business that he does. A year or so ago there was presented a percentage system that enabled a dealer to carry on as to his expenses in a way that would rest according to the income and the outgo, based upon the gross amount of business done.

Many dealers arrive at these percentages in different ways. There can be no standardization of a number of dealers as to such figures, for each business is unto itself and must be governed accordingly. The reference to how to cut down on advertising is not a question that the present writer would arrive at for many individual dealers. Some dealers are extravagant in their advertising, others are miserly. It is all a question as to the *quality* of advertising.

Many dealers seek to arouse public attention through bargain offerings. That does not prove to be satisfactory, for an advertisement written one day, appearing the next, does not bring customers into the store.

The basis of success in piano selling, in the opinion of the writer, rests with the salesmen. There is

much money wasted in bargain offering advertising that should be directed to assist salesmen in their work. It is up to the salesmen to get prospects, although many will disagree with this statement. If the dealer is watching what his salesmen are doing and lending all aid possible through the house in its advertising to assist salesmen, there will be a slow building up of the sales organization and it does not require a tremendous outlay in advertising to do this. The saving in advertising should be in the directing the text of the publicity toward assisting the salesmen and not in going over the heads of the salesmen by endeavoring to bring people into the store and selling upon the floor.

Rent!

Now this leads to one of the greatest and most acute points in the overhead—that is, the rent. It is not necessary in the selling of pianos to have a big store on the main street of a town, with flamboyant electric signs, big show windows and an endeavor to present a prosperity that does not exist. Advertising will not support a wastage of this kind. If the dealer will be content with modest headquarters on a side street where the rent is low, having in his point of view the difference as between the big, showy, expensive warerooms on the main street and the modest warerooms on a side street, he will begin at the right end of his cutting his overhead. His warerooms and his advertising are the two main points for the dealer to consider when he begins his radical changes as to his expense accounts.

Advertising!

The writer does not advocate the cutting of the appropriation for publicity, but he does advocate the elimination of wastage in publicity. Every dollar that is spent in the right kind of advertising will bring returns, but advertising that does not bring returns is wasted. Here is a call on the business ability, the sagacity of the dealer, to bring about the elimination of wastage in his advertising bills. This requires study, not only of his own business but of the people of the territory in which he is operating. He may utilize a half-page in a bargain advertisement that is absolute waste, whereas if he had used a quarter-page in a quality advertisement that he could utilize twice instead of once as to the half-page, and that one planned to lend assistance to his salesmen, he is making good in his advertising through the quality of the advertisement, but probably spending the same amount of money.

If his salesmen do not respond to this kind of assistance then he must reorganize his sales force, for they have been operating upon wrong lines. The text of those advertisements must be planned to fit his own selling policies and strengthen the attitude of his salesmen when they come in contact with

prospects. The name value of the dealer is of as much importance as the name value of the piano.

The main point, however, is for the dealer to build up the reputation of a name value piano in his own territory and not abuse that name value by offering other makes of pianos at absurd prices and training the public mind to the idea that all pianos are cheap and unreliable.

Name value is one of the greatest assets of the piano man. The name value of the piano is created by the manufacturers, supported by the representatives throughout the country. If the manufacturers will carry on their publicity along the same lines that the dealers are expected to carry on, then will the dealers respond, and herein comes that question of loyalty which is another story unto itself. The loyalty that should exist between the manufacturer and the dealer is exactly the same as that which should exist between the dealer and his salesmen. If the dealer has come to that point where he is doing his own selling it is just as important for him to carry on his advertising as though he had a half dozen salesmen. He must protect himself and he must protect his salesmen the same as he protects himself.

Eliminating Waste

No dealer can afford to waste money in any direction under present conditions. Economy is essential, even during the most prosperous times in the carrying on of any business, and this economy exercised in the good times is but a preparation to carry on over the dull times.

We can not expect the commercial world to move along on a standardized basis as to volume of trade. There are fluctuations brought about through the changes in our civilization, our commercial methods, and above all in our industrial methods as to production. Machinery is creating a change in all things. Pianos today are far different from the days when everything in a piano was made by hand. Yet the methods of selling pianos are much the same, and this according to the selling policies of the dealers and the methods of the salesmen as reflected through the policies of the heads of the different houses.

Each Problem Individual

It all comes down to the one practical suggestion that each individual dealer must carry on according to his lights, and the man of ability is the one that can face conditions that have presented during the past two years and overcome the basic difficulties as to income and outgo. Starting in with the rent, handling with the most careful consideration the preparation for advertising, the calling upon each individual salesman to stand upon his own resources in the making of sales will bring about an automatic consideration as to all other overhead expenses. All this will eliminate those dealers who can not accept the necessities brought about through the reduction in the number of pianos sold, thus leaving the good dealers to a profitable business.

The friend who has asked the writer to be specific as to the cutting of overhead must rely upon himself as to the handling of his own affairs. No one outside can regulate them, for if we standardize selling we would standardize people, and if we standardize people the world would be anything but a livable place.

WILLIAM GEPPERT.

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Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

The One-Man Piano Store — A True Story of Making a Success in the Piano Business—Some Valuable Advice for Salesmen Who Are Willing to Work

The Rambler heard a story the other night that brought about a somewhat interesting phase as to what one piano man now is doing in one of the Southern states. It is a story of a man starting in the piano business with \$700 three years ago. He had a piece of real estate that was valued at \$4,000. He knew little about the piano business, but he had bought a piano and the piano business looked good to him, for he figured out mentally that a good profit had been made after he discovered the wholesale price of pianos. He borrowed \$700, as said, upon his property, rented a small room in a small town. There was a dealer in that small town. That, however, did not discourage the man with the capitalization of \$700. His rent was \$25 a month. His wife was a good helpmate. Here was a "company" that worked in accord.

He wrote to a well known manufacturing concern and a traveling man was sent to see him. The traveling man was not encouraged when he arrived at that small place, but when he met the prospective dealer he felt here was a man who had confidence in himself. When he met the wife he felt more encouraged, for the wife proposed to stay in the store while her husband went out and sold pianos.

100 Sales Per Year

The man had a flivver and wanted a consignment contract. Five pianos were shipped to him and he placed them upon the floor of the little warerooms that he was paying \$25 a month for, and got into his flivver and started out. He sold some pianos and sold them well. He bought a truck and he hauled the pianos around with him. He never stayed in the store. He was out selling pianos and collecting, and three years afterward, with two trucks and the same warerooms, with his wife meeting all comers, so to speak, it was shown that this dealer had averaged 100 pianos per year for the three years.

The 300 sales represented 300 accounts, and the Old Timer who was telling the story, (it was fresh in his mind for he has gone over this man's affairs two or three weeks previous to this conversation), said he had eighteen past due accounts, and these included the accounts that were one month past due and no account over ninety days past due.

The dealer, of course, under his contract, had an equity in the paper that he had sent in on his consignment contract that showed a fine reserve. He owed \$500, had two trucks all paid for, and was working just as hard at the end of the third year as he did at the beginning of the first year. The man did not stay in his store and wait for customers to come in. He went out to them and carried pianos to them in his trucks.

The question was asked why he had two trucks. The reason for his buying the second was because his one truck had broken down and he lost a sale through it; therefore, the purchasing of the second truck, one in reserve.

One can readily understand what profit was made by this dealer when it is said that he sold 300 pianos, averaging 100

per year, which meant that he sold more the third year than he did the first year because the sales for the first year were far less than those of the third year.

A One-Man Business

The average man arriving at the end of the third year to the number of sales made during that third year would want to move into a larger center, have a big warerooms, employ salesmen and all that, and when the Old Timer was asked by The Rambler why the dealer did not follow the usual procedure of the average piano dealer, he said the man did not want to enlarge, that he enjoyed his work, was making money and could not see or figure out how he could do better by himself than he now was doing. His wife was perfectly happy, for her husband had made good and it must be added that this wifely interest had urged the man to make the first effort. Also, the dealer that was there when the dealer with the trucks started, failed.

Any good piano man can figure out what the profits of the lone dealer was when it is stated that the manufacturer that the dealer had his consignment contract with set the retail prices of the pianos and would not accept paper when the prices were not followed. The man established a one-price business through this and he established a record as to collections that showed his keen sense of risk in piano selling, for he made safe sales.

An Opportunity for Salesmen

This story seems almost incredible, and yet the records are in evidence. Let some of these salesmen who are out of jobs and can sell pianos get down to the hard work that he should be willing to do for a price for some one else and do it for himself. Let a new breed of piano dealers be formed. The manufacturers are ready to make consignment contracts like unto the one this Southern dealer has, and if the salesman who does enter into such an agreement has any "guts," any enterprise, or any surplus energy to sell, let him sell it to himself and build to a safe, sane piano selling method such as this one-man power has exhibited, and shown a good profit and a good living. It can be done.

Instalment Sales and Current Business Conditions—The Value of Piano Paper in the Commercial Structure

The Rambler is much interested in another article in the Times Financial Report, and that was in regard to instalment sales:

Instalment Sales Withstand Slump

Figures Show Repossessions in 1930 Only Slightly More Than in 1929

That the instalment selling system demonstrated in 1930 its ability to withstand a severe slump in trade is the opinion expressed by bankers in Wall Street. Before the current depression, fears had been expressed that instalment selling constituted a weak spot in the American business structure, since it might result in

purchasers throwing back on the market goods for which they were unable to pay.

Statistics of the year's business showed, however, that repossessions were only slightly higher, in total volume, than in 1929. The reports of the four largest instalment finance companies for the first six months of 1930 showed that repossessions amounted to \$2,679,000, compared with \$1,486,000 during the corresponding period of the preceding year. Retail notes receivable of these companies on June 30 amounted to \$528,040,000, compared with \$539,575,000 on June 30, 1929. The instalment paper which was from thirty to sixty days past due on June 30 was only .31 per cent of the retail notes receivable. This trend continued during the remainder of 1930.

Reports of earnings of the largest instalment companies for the first six months of the year made a favorable comparison with those of the preceding year, and in some instances total earnings were as large or larger than during the corresponding period of 1929. During the last half of 1930, however, there was a rather sharp reduction in earnings, largely as a result of the reduced volume of business.

The large finance companies believe that if there is any improvement in trade conditions in 1931 they will do a larger and more profitable business than in 1930. The application of instalment selling to new fields of industry is resulting in greater diversification, it is asserted, and the business is less dependent upon automobile financing than formerly. In 1929 automobile financing contributed slightly more than one-half to the total sales of \$4,000,000,000 which were financed by instalment companies. The figures for 1930, it is believed, will show that the automobile business contributed a smaller percentage to the total volume of business.

As a result of the record made by instalment selling during the depression, it has been suggested that the system be used to increase retail sales in lines of business which have been affected by the slump. If instalment companies were to grant additional time in which to pay for goods, it is held, the amount of each instalment could be reduced, and the purchasing power of the country could be increased by from \$50,000,000 to \$100,000,000 a month. Many instalment executives, however, contend that such a step would not be conservative, since it might result in an increase in repossessions.

The Safest Investment

The Rambler believes that piano instalment paper is one of the safest in a commercial world. There is a tangible asset in a piano that can not be moved without the piano dealer's knowing of it. In all the history of pianos there have been very few losses through dishonest removals, and when the pianos are sold right, which seemingly now is the method of the business, there are very few re-possessiones. Before the automobile took up the instalment methods of selling there was comparatively little business, but today it runs into the billions, for almost any article can be bought on the instalment plan.

It is certainly interesting to read the comments of the instalment business in the Times report, and it may be of interest to piano dealers, for that is the basis practically of piano selling. While the piano is not mentioned in this article, there is reason to believe that it has a reflection on piano paper, and the discount banks having been created by the piano business, it is well for piano men to carry the confidence in discount paper that that paper deserves.

The discount companies, as said, were instigated and formulated by the piano industry, and therefore it is safe to say that piano instalment paper was of the safest or there could not have been this support these many years in the first efforts to liquidize frozen assets.

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LEONORA CORTEZ
at the door of the Parisian apartment house in which the Spanish composer Albeniz lived before ill health drove him to the south of France where he died in 1909. (Photographed for the MUSICAL COURIER by Clarence Lucas.)



GRACE DIVINE,
mezzo-soprano of the Metropolitan Opera Company, who will appear as soloist with the Asbury Park Choral Society on January 28.



ROSA LOW,
who sang at the Alliance Francaise reception in honor of Andre Mauriors and M. Claudel, the French ambassador, held on January 3, at the Hotel Brevoort, New York.



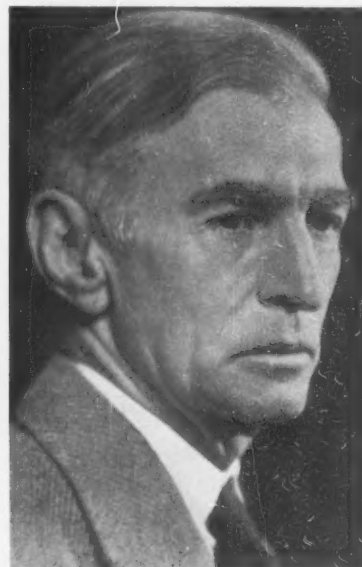
RALPH ANGELL,
well known pianist and accompanist, who appeared on January 1 with Hans Kindler in Germantown, Pa., at the residence of William T. Turner, playing a Debussy sonata. The following day he appeared with Felix Salmond at the Bagby Musicale, and on the 4th at the University Club, New York, with Mr. Salmond. The program included the Beethoven sonata No. 5 in D major, op. 102, No. 2. This month will be an exceedingly busy one for Mr. Angell, who is much in demand. (Apeda photo.)



MILDRED GARDNER,
pianist-composer-accompanist for Yeatman Griffith in his New York studios for a number of years, is enjoying a very active season. At the close of the summer devoted to composition at Yaddo, where Miss Gardner was guest for the second time, a recital of her songs was presented there by Ethel Comstock, soprano, a member of the vocal faculty of Skidmore College. The last of October Miss Gardner appeared in piano recitals at Saratoga Springs and at Hampton Institute, Hampton, Va., receiving the unanimous praise of the press. Also during the Christmas holidays she has fulfilled three weeks' professional engagements in Pennsylvania. Miss Gardner has returned to the Yeatman Griffith studio and will play for a number of artists during the season.



MARJORIE TRUELOVE,
pianist, with Allison MacKown, cellist, who will give their annual New York recital on the evening of January 29, at the Barbizon-Plaza. An interesting program will be presented. Both artists are under the management of Paul Berthoud.



DAVID MANNES,
who is once again delighting the public of New York with his splendidly impressive interpretations at the symphonic concert series of the Metropolitan Museum of Art. The concerts, which are given on Saturday evenings, are now in their thirteenth year. The audiences average about ten thousand.



EDWARD RANSOME,
Metropolitan Opera tenor, who returned recently from Europe and will soon make his first appearance of the season at the Opera.



HAZEL E. RITCHEY,
national president of Sigma Alpha Iota, music fraternity for women. Miss Ritchey recently returned to her home in Lincoln, Neb., after an extended tour of inspection of western and middle western units of Sigma Alpha Iota. The chapters visited presented musicales, recitals and social functions in honor of Miss Ritchey. The purpose of the inspection was to obtain a definite report of the professional and scholastic status of every active member of the fraternity for presentation at the national convention, in Minneapolis, September, 1931. Miss Ritchey found the students doing excellent work. In the spring Miss Ritchey will visit the Sigma Alpha Iota chapters in the south and east.



JESSIE FENNER HILL,
who will resume teaching permanently in Steinway Hall on February 4, after special singing courses in London last summer and in Potsdam, N. Y., this fall. Mrs. Hill has many successful singers now before the public and her return to New York is eagerly anticipated.

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK

MUSICAL COURIER

Weekly Review OF THE World's Music



ITURBI

Before leaving for the Pacific Coast for the first time, Iturbi will give a Carnegie Hall recital the evening of January 26, the forty-sixth in a season of seventy-eight.

